

Bow,
Chelsea,
and
Derby
Porcelain.

William Benrose.





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BOW, CHELSEA,
AND
DERBY PORCELAIN.





W^m Duesbury

BORN, CHELSEA. DEPT. PORCELAIN.

THE ONLY PORCELAIN MANUFACTURE IN THE
COUNTRY OF THE WORLD.
THE ONLY PORCELAIN MANUFACTURE IN THE
COUNTRY OF THE WORLD.

THE ONLY PORCELAIN MANUFACTURE IN THE

COUNTRY OF THE WORLD.

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Wm. Duesbury

BOW, CHELSEA, AND DERBY PORCELAIN.

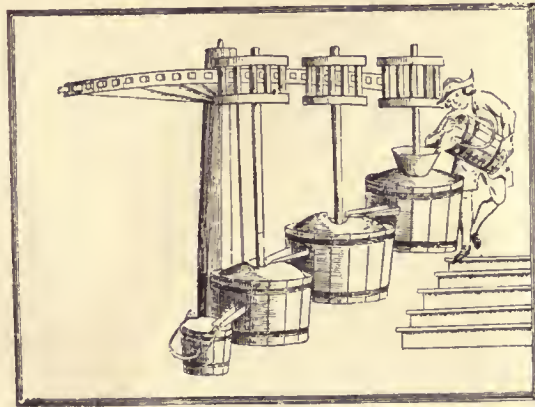
BEING FURTHER INFORMATION RELATING TO THESE
FACTORIES, OBTAINED FROM ORIGINAL
DOCUMENTS, NOT HITHERTO
PUBLISHED.

EDITED, WITH ADDITIONAL NOTES,

BY

WILLIAM BEMROSE,

Author of "Life of Joseph Wright, of Derby," "Manual of Wood Carving," etc., etc.



THE "SLIP" MILL, CHELSEA.

ILLUSTRATED.

LONDON:
BEMROSE & SONS, LTD., 23, OLD BAILEY, E.C.; AND DERBY.
1898.

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PREFACE.

IT will be seen in the following pages that some dates and theories relating to the Bow, Chelsea, and Derby Porcelain Works, and their products, which have been so long accepted, must be greatly modified, and an earlier date given to the foundation of the Derby fabric than has hitherto been assigned to it.

This uncertainty has partly arisen from the fact that Duesbury's name has always been so intimately associated with these three factories, that writers who lived towards the latter end of the eighteenth century have neglected to go back beyond Duesbury when dealing with the origin of these ceramic industries; so that we have but meagre particulars of the persons who were the actual pioneers, or sufficient data to enable us to identify, with certainty, many of the unmarked products of these three factories.

It has occurred to numerous students of ceramics that in many of the unmarked examples attributed to one or other of these factories, there was much uncertainty as to their real origin.

Jewitt's "Ceramic Art of Great Britain" discloses from authentic sources the information that Duesbury was not in Derby, but in London, in 1750, the year in which it is generally supposed that the Derby works were established by him.

Mr. Nightingale, in his researches amongst the newspapers of the period when these works were newly established, brings to light certain advertisements that again create doubts

as to the correctness of the generally accepted theories, and he deduces therefrom that we, to-day, attribute examples to wrong factories.

A short time ago a quantity of old deeds and documents relating to these factories, and which have not been hitherto perused by any writer on this subject, came into our possession as a gift. They prove conclusively that Mr. Nightingale was right, and that many objects, hitherto supposed to have been made at Bow or Chelsea—more especially the former—must be attributed to Derby.

The late Sir A. Wollaston Franks, whose death is deplored by all antiquaries and lovers of ceramics, on being shown a portion of these documents, impressed upon the writer the importance of giving the new information to the students of ceramics, and correcting, from authentic documents, some of the present theories that have hitherto prevailed among writers on the products of Bow, Chelsea, and Derby. The present volume is, therefore, the outcome of the advice thus given by Sir A. W. Franks.

Whilst we can establish the earlier date to a Derby factory from written evidence, it is unfortunate that no data exists to allow any specimen being absolutely assigned to its maker. The only information we possess are the words, "Darby" and "Darbshire," given as the place from which these early examples originated, and the years 1751-2-3. But how much earlier it may have been in existence rests at present only on conjectures.

The advertisement quoted by Mr. Nightingale as having appeared in December, 1756, gives a list of goods then made as "fine figures, jars, sauceboats, services for deserts, and a great variety of other useful and ornamental Porcelain *after* the finest Dresden models all exquisitely painted in Enamel, with flowers, insects, India plants, &c. . . . This and the following days will be sold some of the finest of the *Derby Porcelain* and Foreign China." We have here a list of productions that denote, in variety and quantity, the output of no very small

factory, nor else of a factory very recently started; it is needless to observe that the establishment of a porcelain factory is, at any time, necessarily a somewhat slow process. These goods could not, therefore, have been made by Duesbury, who was only just starting his works in 1756.

It is disappointing for us to be unable to positively indicate the factory; unfortunately the local records do not help us to elucidate, to any great extent, these interesting points. What up-to-date information is available will be given here; and further research may, in time, help to unravel this interesting ceramic mystery.

I have to acknowledge references to the following works: A. Wollaston Franks' "Notes on the Manufacture of Porcelain at Chelsea," Mr. Nightingale's "Contributions," Professor Church's "English Pottery," "The Pottery and Porcelain of Derbyshire," by A. Wallis and W. Bemrose; Jewitt's "Ceramic Art of Great Britain," and J. Haslem's "Old Derby China Factory."

WILLIAM BEMROSE.

Elmhurst, Derby.



BOW VASE, FIGURE OF GIRL AND A DOG, FROM MR. HAWKINS' COLLECTION. H. 9 IN.

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*The Collotype Plates in this Volume are produced by
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BOW STATUETTE, FROM MR. GRIFFIN'S COLLECTION. MARK, ANCHOR
AND DAGGER IN RED. H. 5 IN.

BOW, CHELSEA, AND DERBY PORCELAIN.

CHAPTER I.

BOW PORCELAIN.

MOST writers on Bow Porcelain suggest that these works were established about 1744, by Heylin and Frye. Mr. Nightingale, whose "contributions towards the History of Early English Porcelain," are, unfortunately, so little known to students of Ceramics, through being "privately printed," states: "But I find no notice of the Bow products mentioned in the London newspapers before 1757."

It is worthy of note that the five early English Porcelain Factories came into public notice by means of advertisements in the public papers, within a period of seven years, thus:—

CHELSEA, in the *General Advertiser*, Jan. 29th, 1750.

LONGTON HALL, in *Aris's Birmingham Gazette*, July 27th, 1752.

BOW, in a Birmingham and Derby paper, in 1753; in London papers, 1757.

WORCESTER, in the *Public Advertiser*, March 20th, 1756.

DERBY, in the *Public Advertiser*, December, 1756.

In connection with these advertisements of the several porcelain factories, it is curious to note that Bow porcelain was advertised in the country papers, at Birmingham and Derby, in 1753, or four years before it was advertised in the London papers. The *Derby Mercury* was an early established and important paper of the Midlands at that date.

At first the Bow factory appears to have produced "the useful rather than the ornamental." On Nov. 5th, 1753, however, Bow advertises in *Aris's Birmingham Gazette* "a person is wanted who can model small figures in clay neatly." And in 1757 paragraphs in the papers relating to the sale mention figures.

Mr. Nightingale writes:—"Towards the end of the year the following paragraph was inserted; it appeared on Dec. 9th, 1757, and was several times repeated:—

At the Bow China Warehouse in Cornhill are great Variety of useful and ornamental Wares of that manufactory greatly improved: And for the Convenience of the Nobility and Gentry, their Warehouse on the Terrace in St. James's St. is constantly supplied with every thing new, where it is sold as at Cornhill, with the real Price marked on each Piece without abatement.

"The sale advertisements of 1758 show that many of their services were decorated with the old brown-edged Japan pattern, and that they were painted by artists brought from Dresden. This is not the rich style of ornament which we are accustomed to call Old Japan, but is an earlier—indeed the earliest—mode of Japanese decoration on porcelain.* The design is very simple, and consists of a tree of the *prunus* in flower, with two quails or partridges, sometimes with hedges and wheatsheafs, all on white ground, with a narrow edging of thick foliage in red. It is of this kind, but with the pattern very much elaborated, that the bowl preserved in the British Museum is composed. It was presented by Thomas Craft in 1760, and

See Sir W. Franks' Catalogue of his Collection of Oriental Porcelain, p. 67, 2nd ed.

BOW GROUP.

Two Strolling Players, seated, with
dog at their feet ; the man is singing,
his partner accompanying him on the
guitar.

Richly coloured (no gold) on a scroll
base.

H. 7 in.

IN THE MERTON RUSSELL COTES
COLLECTION.



was described at that time as being painted in the Old Japan taste."

"In 1763 affairs were at a very low ebb at Bow; Crowther, the only remaining partner, became bankrupt, and his stock was sold in the following year. The annexed is a copy of the advertisement in the *Public Advertiser* of the sale which took place in May, 1764":—

TO BE SOLD BY AUCTION,

On WEDNESDAY next, and the following day, at the
LARGE EXHIBITION ROOM in Spring Gardens,

THE remaining part of the large STOCK-IN-TRADE of JOHN CROWTHER, a Bankrupt; This Collection is removed from the Manufactory at Bow, near Stratford, and the Bow warehouse in Cornhill; consisting of a large quantity of the finest Porcelain, chose out of the said Collection, in curious figures, Girandoles and Branches for Chimney Pieces, finely decorated with figures flowers &c. Dishes, Compotiers, Leaves &c. fine Deserts of the fine old Partridge & Wheatsheaf Pattern, and Variety of other porcelain.

The factory appears to have been carried on for some years later (Jewitt says by Crowther), as it was not until the year 1776 that Duesbury bought the plant of the Bow factory.

In the old documents we find but few allusions to the Bow Factory—Duesbury's work-book supplying the only references to this factory; they will be found in the *fac-simile* given on pages 9 to 16.

It is very likely, however, that some of the moulds and models enumerated in the list of 1795, on pages 69 to 85, may have come from the Bow Factory, when purchased by Duesbury in 1776, but, unfortunately, they are not so designated, although the word "Chelsea" occurs on many occasions.

The following are examples of the figures made at Bow, and enamelled by Duesbury during 1751-3:—

| | | | |
|------------------------------------|--------|----|---|
| 2 Groups of Bogh bird candlesticks | ... | 3 | 6 |
| 2 Pr of Bogh sesons | | 12 | 0 |
| 1 large group of Bogh figars | | 4 | 0 |
| 6 Bow doggs | | 6 | 0 |
| 1 Pr small figars Bow | | 2 | 6 |

| | | | | |
|------------------------------|-----|------|-----|-------------|
| 1 large group of Bogh figars | ... | | 5 | 0 |
| 8 Botes Bogh | ... | .. | ... | at each 0 9 |
| Pr Bogh figars | .. | ... | ... | 3 0 |

From the Bow memoranda we obtain particulars of figures and groups that were made there, and on comparing these with some figures entered in Duesbury's work book, when he assigns no factory, we may safely attribute them to Bow—thus: “Minerva of two sizes; Flora; imperial shepherd and shepherdess; the new shepherd and its companion; Cupid; gentleman and lady; boy and girl; fluter; fiddler; harlequin; Columbine au Pierrot or clown; tambourine player; sportsman; cook; Dutch dancer; woman with chickens; Turk and companion; female figure; birds on pedestals; swans; boars; squirrels; buck and doe; goat; and toys of all sorts.”

To make this work as complete as possible, we shall borrow from Professor A. Church's introductory remarks to the notice he wrote on the Bow factory, for the Catalogue of Lady Charlotte Schreiber's collection, quoting her ladyship's remarks, “which no one could with more authority supply.” The collection, given to the nation by Lady Charlotte, is now in the South Kensington Museum:—

“It is probable that the china factory at Bow, in Essex, originated with the patent, dated December 6, 1744, taken out by Edward Heylyn and Thomas Frye. Frye was manager of the works until 1759; he was an artist of considerable power; his portraits in mezzotint are well known. The Bow works were called New Canton. In the year 1776 this factory was bought by W. Duesbury, of Derby.”

“The porcelain made at Bow was of two kinds. The earlier body contained a kind of porcelain clay associated with sand and potash; in the later composition bone-ash and pipe-clay were substituted for the porcelain clay, while a lead glaze was used.”

“The white tea services and other table pieces of soft porcelain decorated with the ‘prunus’ blossom in relief have

BOW STATUETTE.

"KITTY CLIVE."

In White Glazed state.

Mrs. Clive, *née* Rafter, represented the part of "Mrs. Riot—a fine Lady," and Woodward that of "A fine Gentleman," in Garrick's clever and amusing Satire of *Letho*. Mrs. Clive took her farewell of the stage in this character in 1769.

H. 10 in.

IN THE FRANKS COLLECTION,
BRITISH MUSEUM.



been identified as made at Bow by means of specimens and moulds disinterred on the site of the works themselves. A bowl, authenticated as painted by one of the Bow decorators, and made at the works, is preserved in the British Museum; the material and ornament of this specimen have served to identify some doubtful pieces."

"Much china for domestic use was made at Bow; we know, from the memorandum books of the factory, that the productions of Chelsea and of other factories were often copied there."

"The greater part of the porcelain made at Bow was unmarked; an anchor and dagger, generally painted in red enamel, occurs on a good many pieces. An arrow, with an annulet on the shaft, has also been assigned to this factory. A monogram of T and 7 conjoined occurs on some vases, and other pieces painted in blue, most probably the mark of the manager, Thos. Frye." [See Appendix for the marks used on Bow porcelain.]

There is still considerable doubt amongst collectors as to the marks used at the Bow Factory. We are inclined to think that, generally speaking, the anchor, when used alone, denotes Chelsea. In coming to a decision, the body, style of modelling, and painting must be considered. We have noticed, in many Bow figures, that the "repairer," or maker of the figure, has used a knife, or other knife-shaped tool, to "cut up" or sharpen the figure after it has left the mould, and before it has gone into the kiln; whilst Chelsea has generally the usual smooth and rounded form left by the mould, and the figure has been finished with a wet brush, as is the custom to-day. This peculiarity will be noticed not only on the drapery but also on the arms and legs of the figure.

CHAPTER II.

WILLIAM DUESBURY.

IT is impossible to write the biography of William Duesbury without calling attention to the fact that he rose from somewhat humble conditions, by his energy and business qualifications, to a position of eminence and affluence, earning the good opinion of those amongst whom he came to settle. His establishment of the Derby works, the purchase and incorporation of the Bow and Chelsea works with the former, and the monetary aid which he was enabled to obtain from the Heaths, the Derby bankers, testify to his tact and energy no less than the confidence that was reposed in him, and entitle Duesbury to a position in the last century porcelain world somewhat similar to that occupied by that contemporary great master in the earthenware world—Josiah Wedgwood.

William Duesbury was born on the 7th of September, 1725; at some date unknown he married Sarah James, of Shrewsbury, and he died in November, 1786. His work-book shows that he was working as an enameller to the trade, in London, in 1751, when he would be twenty-six years of age; from other sources we learn that he was at work at Longton Hall before he came to Derby in 1755-6.

The purchase of the site of the Derby Works, alluded to by William Hutton in his "History of Derby," took place in the names of John and Christopher Heath, the bankers, on the 19th of April, 1756. And another deed was executed on August 1st, 1780, after the failure of the Heaths, in the name of William Duesbury.

Mr. Jewitt proves from various sources that Duesbury was in London during 1750-3. Amongst the old documents that have come into our possession is Duesbury's work-book, in his handwriting, giving an account of the work he executed as an "enameller on china" to the trade in London during the years 1751-3. The earliest date mentioned in the work-book is 1742, when Duesbury would be seventeen years of age; we find references to fifteen entries for cash received, the dates being generally one week apart, which suggests weekly wages, the amounts of which range from 14s. 6d. to £2 2s. 0d.; so it is possible that at that date Duesbury may have been learning enamelling at Bow, Chelsea, or Battersea. The next date that occurs is 1751, when the goods which he has enamelled are enumerated, with the names of those for whom they were enamelled and the charge carried out, as shown in the *fac-simile* pages. The book shows that there were 382 single objects enamelled between May 14th and 31st, so that Duesbury must have been a considerable employer of labour at that early date.

On perusing the following *fac-simile* pages taken from the work-book, the reader will find much interesting information. From the fact that the figures, etc., are here and there specified as Bow, Chelsea, Darbey, Staffordshire, we are led to the conclusion that dealers were in the habit of buying porcelain in the white glazed state, and having it "enamelled" or coloured by such men as Duesbury.

In corroboration of this Mr. Tiffin in his "Chronograph" of Bow, Chelsea, and Derby states—"Bow uncoloured figures with glaze were published by this factory."

Chelsea — "From the earliest period figures made here, simply in white with glaze."

The only factories mentioned by Duesbury in his work-book are the following: "Bow or Bogh," "Chelsea," "Darbey," "Darbshire," and "Staffordshire." The bulk of the articles enamelled were figures, the exceptions being such as "6 doz. flowrs" 6/-; "a pair of imbest jars" 3/-; a pair of round

jars 3/-; "a pair of leaf jars 4/-"; "a playt paynted," "pair of baskets," "a pair of large double branches 4/-," "3 pair of Lyons 6/-," "five jars becars," 1 pair branches stoks gilt 5/-, &c.

It appears that gold, at this early period, was but little used in the decoration of porcelain, and this fact aids us to fix an early date to pieces decorated only with colours.

Amongst the dealers' names for whom Duesbury worked are found, "Thomas Turner"* ("Turner, before he went out of Town £1 11s. od.") "Things to enamil Mr Turner, (Pair of Stags, Sovoy figars)" &c., "Waring," "Berns," "Williams," "Michill," "Turner & Coy.," "Shall & Co.," "Shawbranks," "Morgan," "Woodward," "Milles," "Proctor," "Girings," "Littler & Co.," "Foy," "Thos. Goodwyn," "Acton," "Flint," "Cradock," "Rogars, Holliwell St.," "Bland," "Shaw," Smallwood a pencil maker. We also learn that in 1752 Duesbury paid Frederick Vorgewits £6 19s. od. for "collors"; that Duesbury's charge for enamelling "Mr. Woodward" and Mrs. (Kitty) Clive was at the rate of 3/- each; this was in 1751.

Some *fac-simile* pages from Duesbury's work-book are given on pages 9 to 16.

We can also by the descriptions fix a date when many objects were made, and learn what great progress the ceramic industry had attained in 1751-3. A memorandum at the beginning of the book tells "how to color the group, a gentleman Busing a Lady—gentlm a gold trimd cote, a pink wastcot crimson * and trimd with gold and black Breeches and socs the lade a flowrd sack with yellow robings a black stomegar her hare Black his wig powdrd."

* The Schreiber Catalogue has a note relating to Turner, whose stock was sold in 1767. The dealer whose stock was thus sold is commemorated by Walpole in the following absurd anecdote, which occurs in a letter of his son on the subject of the late earthquake:—"Turner, a great china-man at the corner of next street, had a jar cracked by the shock; he originally asked ten guineas for the pair, he now asks twenty, 'because it is the only jar in Europe that has been cracked by an earthquake.'" Walpole to Sir Horace Mann, Arlington St., 19 May, 1750.

Dec^r 19th Mr. Miller 1751
 a Round scence Branch 0x2 0
 a p of Staff Shepards is 0x1 0
 a Sa. pheasant 0x2 0
 a p of Large B. Peapod 0x2 0
 4 p of Branches for 0x9 0
 2 p of Chiming figers 0x2 0
 1 p of Small figers Bow 0x2 6
 Jan 9 1752 7 p of Branches 0x15 9
 a Large Dumb Do 0x2 03
 X 9-11 Sceptre and Tunes 0x13 9
 X Dec a Bote 0x0 9
 X 16th 1 p of Lovers 0x1 0
 X 6th 2 p of Lovers 1x6 0
 X 1 p of Lovers 0x0 3
 X 3 Dancing figers 0x4 6
 1 p of Larger B. lan Tunes 0x3 4
 8 Botes Bow at 9 each 0x0 0
 X 13th 2 p of Branches 0x0 0
 X 1 p of Lovers of Birds 0x7 0
 Jan 13 1 p of Lovers 0x3 4
 1 p of Lovers 0x0 0
 X 8 p of Small 9 each 0 10 0
 X 16 4 p of Lovers 0 20 0
 X 11 1 p of Lovers 0 18 0
 9 figers 0 15 0

| | | | |
|---------------------|--|--------------|----------------|
| 1 | Dousson and 7 flowers | 0 | 1 4 |
| 1 | 1 st of single Branches | 0 | 1 6 |
| 22 | 1st of Large Double Branches | 0 | 2 6 |
| 1 | Dousson a 6 flowers | 0 | 1 4 |
| 24 | 2 nd of Branches small | 0 | 3 0 |
| Aug 1 st | 1 st of small Branches | 0 | 9 0 |
| 1 | 1 st of Bird Branches | 0 | 1 6 |
| 1 | 1 st of with gillt stocks | 0 | 3 6 |
| 1 | 1 st of single | 0 | 2 0 |
| 1 | 1 st of angling | 0 | 1 0 |
| 10 | 1 st of Bird | 0 | 1 6 |
| 15 | 2 nd of Large single | 0 | 4 0 |
| 2 | 1 st of angling | 0 | 4 0 |
| 1 | 1 st of Bird | 0 | 1 6 |
| 18 | 1 st of smaller | 0 | 1 0 |
| 11 th | of Dousson Poly figs | 0 | 3 0 |
| 1 st | of jessants | 0 | 3 0 |
| 1 st | of white and large figs | 0 | 4 0 |
| 20 | 2 nd Dousson and 6 flowers | 0 | 2 6 |
| 1 | 1 st of tulips | 0 | 0 6 |
| 1 | angling branch small | 0 | 0 9 |
| 2 | Dousson of flowers | 0 | 2 0 |
| 1 | 1 st of large Poly figs | 0 | 4 0 |
| 1 | 1 st of small single | 0 | 1 6 |
| 1 | 1 st of small | 0 | 1 6 |
| 1 | 1 st for a rock | 0 | 1 6 |
| 1 | season | 0 | 1 3 |
| 1 | 1 st of Dousson | 0 | 3 0 |
| 1 | 1 st Jupiter and Juno | 0 | 4 6 |
| 2 | Large Branch | 0 | 4 0 |
| 2 | 1 st of small Branches | 0 | 3 0 |
| 1 | Season of flowers | 0 | 1 0 |

1752
 Nov. 14 Receipt of Mr. Turner
 Six pounds 10 Shilling in full
 except 1 pound 7 Shillings on the
 Old Account -- -- -- 1 = 7 = 0

| | | | |
|----|---|-----|------|
| 14 | 2 ¹ / ₂ of preserving Birds | X 0 | X 0 |
| | 1 ¹ / ₂ of stags | 0 | 3 0 |
| | 1 ¹ / ₂ of sheep and a goats | X 0 | X 0 |
| | 6 ¹ / ₂ of figans | 0 | 18 0 |
| 15 | 3 Doussan of flowers 5 B ¹ | X 0 | 5 5 |
| 17 | 1 Tays | 0 | 1 0 |
| | 1 ¹ / ₂ of twilys | X 0 | X 0 |
| | 6 ¹ / ₂ of Branchis | 0 | 12 0 |
| 18 | 3 Doussan of flowers for | 0 | 2 0 |
| | 1 ¹ / ₂ of Large Double Birds | 0 | X 0 |
| | a clock Case | 0 | 1 0 |
| 20 | 4 groups of Birds | 0 | 4 0 |
| | 6 seasons | 0 | 7 6 |
| | 1 ¹ / ₂ of sheep and goat | 0 | 1 6 |
| | 2 ¹ / ₂ of stars ^{from all over} in wood | 0 | 3 0 |
| | 6 ¹ / ₂ of parrots | 0 | 3 0 |
| | 1 ¹ / ₂ of Branchis | 0 | 1 6 |
| 21 | 1 Doussan of flowers | 0 | 1 0 |
| | 4 Doussan of flowers | 0 | 4 0 |
| 23 | 8 ¹ / ₂ of figans | 1 | 4 0 |
| | 1 Large figan | 0 | 2 0 |
| | 2 groups of Birds | 0 | 1 1 |
| 24 | 3 Doussan of flowers | 0 | 3 0 |
| | 1 ¹ / ₂ of twilys | 0 | 0 6 |
| 24 | 6 ¹ / ₂ of Branchis | 0 | 7 0 |
| 28 | 1 ¹ / ₂ of Large figan | 0 | 2 0 |
| | 6 ¹ / ₂ of parrots | 0 | 2 0 |

[Faint, mostly illegible handwritten text, possibly a list or ledger, with some numbers visible.]

| | | | | |
|---------|----------------------------------|---|---|---|
| 8 | 4. Group of Birds | 0 | 5 | 0 |
| | 1 pr of Jays | 0 | 2 | 0 |
| | 1 Turk and its Companion | 0 | 4 | 0 |
| | 2 Group of Birds | 0 | 2 | 6 |
| 11 | 3 Group of Jays | 0 | 3 | 0 |
| | 4 Chislay Hawks | 0 | 2 | 0 |
| | 1 Jay | 0 | 1 | 3 |
| | 1 Turk and its Companion | 0 | 4 | 0 |
| 12 | 1 pr of mews | 0 | 2 | 0 |
| | 1 pr of Long sitting Dogs | 0 | 0 | 6 |
| may 25 | This Bill is for and paid | 4 | 4 | 6 |
| June 21 | 1 pr of Turkeys | 0 | 4 | 0 |
| | 1 pr of Chislay Hawks | 0 | 1 | 6 |
| | 4 Golden finches | 0 | 0 | 6 |
| | 1 pr of Long sitting Dogs | 0 | 2 | 0 |
| | 1 pr of Turkeys | 0 | 4 | 0 |
| 26 | 2 pr of Gold finches | 0 | 4 | 0 |
| | 4 Chislay Birds | 0 | 4 | 0 |
| | 2 Groups of Jays | 0 | 1 | 6 |
| | 1 pr of Long sitting Dogs | 0 | 2 | 0 |
| 29 | 1 Large Chislay Youth | 0 | 5 | 0 |
| | 1 pr of Chislay Boys with Browns | 0 | 2 | 6 |
| | 2 Groups of Jays | 0 | 2 | 6 |
| July 1 | 2 pr of Chislay Bottles | 0 | 0 | 6 |
| | 5 Birds | 0 | 7 | 6 |
| 2 | 4 Large Bottles painted | 0 | 0 | 0 |
| | 1 pr of Branches | 0 | 2 | 6 |
| | 1 pr of nursery Branches | 0 | 2 | 6 |
| 1 | 4 Groups of Table Birds | 0 | 5 | 0 |
| | 4 Browns | 0 | 5 | 0 |
| 3 | 4 Group of Birds | 0 | 5 | 0 |
| | 4 Groups of Jays | 0 | 5 | 0 |

| | | | | |
|----|---|---|---|---|
| 12 | 3 ^{rs} of Goldfinches | 0 | 7 | 6 |
| 13 | A hare | | 1 | 0 |
| | 1 st of Large Chellsea Dogg | 2 | 0 | |
| | 2 nd of Small Bow | 0 | 2 | 0 |
| 14 | 3 ^{rs} of Sparrows | | 2 | 3 |
| 15 | 1 st of peeping Birds | | 2 | 0 |
| 15 | 1 st of Goldfinches Chell | | 2 | 0 |
| | 2 nd of Golden | | 1 | 6 |
| | | | 3 | 0 |
| 24 | Mt. Woodward | | 3 | 0 |
| | over Clive | | 0 | 6 |
| | A Chellsea Dancer Rps | | | |
| | 20 Hires Rps | | | |
| | 2 nd of Tulips | | | |
| 28 | 2 nd of Standing pugg dogs | 0 | 2 | 0 |
| | 2 nd of London area Chell | | 4 | 0 |
| | A Dancing figure | 0 | 1 | 3 |
| | A large Chellsea Bird Rps | | | 6 |
| | 2 plates | | 1 | 0 |
| | 2 Groups of Birds with meat | | 2 | 0 |
| | 2 nd of large Chellsea Dogg | 2 | | |
| | A Chickens in Don the other Rps | | 1 | 6 |
| | 2 nd of Tulips & H. Branca | | 0 | 6 |
| | 2 nd of Tulips Candle sticks | 0 | 1 | 0 |
| | plates | | 0 | 6 |
| 28 | 2 nd of Ovals | | 0 | 1 |
| | 2 nd of Birds | | 0 | 2 |
| | 4 foot Basket | | 0 | 5 |

| | | | | |
|--------|--|---|----|---|
| Apr 27 | To Repairing a figar | 0 | 0 | 6 |
| 27 | To painting 1 parrot | 0 | 0 | 6 |
| 29 | 6 p ^r of Branches | 0 | 12 | 0 |
| May 1 | 2 p ^r of Sitting men | 0 | 4 | 0 |
| 17 | A group of large figars | 0 | 4 | 0 |
| 22 | A p ^r of pheasants | 0 | 3 | 0 |
| | 2 p ^r of parrots | 0 | 5 | 0 |
| | 1 p ^r of Peeping Bird | 0 | 2 | 6 |
| | for painting the Dishing large | 0 | 0 | 6 |
| | To painting 1 Dance woman | 0 | 1 | 6 |
| May 13 | Colors | 0 | 2 | 6 |
| 8 | Repairing a Chellote Basket and a worn | 0 | 0 | 6 |
| | 2 p ^r of squirrels to repair | 0 | 2 | 0 |
| | 1 p ^r of Haws | 0 | 1 | 6 |
| | 2 groups of large goats | 0 | 1 | 6 |
| | 2 groups of Birds with 110s | 0 | 2 | 6 |
| 11 | 2 p ^r of Cow Dogs down of our | 0 | 2 | 0 |
| | 1 p ^r of Habbitus | 0 | 3 | 0 |
| | 1 p ^r of large figars | 0 | 3 | 0 |
| | 1 p ^r of ordinars | 0 | 3 | 0 |
| 12 | 2 large groups of Cow Birds | 0 | 4 | 0 |
| | 11 p ^r of large figars | 0 | 3 | 0 |
| 13 | 1 p ^r of Habbitus | 0 | 3 | 0 |
| | 1 p ^r of Bockart | 0 | 1 | 0 |
| | 1 p ^r of parrots Bf | 0 | 2 | 6 |
| 16 | 2 p ^r of parrots Bf | 0 | 0 | 8 |
| | 1 p ^r of Town all over | 0 | 1 | 0 |
| 19 | 1 p ^r of couching Lays | 0 | 2 | 0 |
| | 2 groups of Diller Birds | 0 | 4 | 0 |
| | 1 group of ships | 0 | 1 | 0 |
| | 8 small pigs dogs | 0 | 4 | 0 |

| | | | | |
|------|-------------------------------------|---|----|---|
| 15 | 2 ft. of Lizards | 0 | 12 | 0 |
| | 1 Large Tortoise Branch | 0 | 15 | 0 |
| | 1 Gill Branch clinc and pedicle | 0 | 1 | 6 |
| | 7 Pousson of flowers and C | 0 | 5 | 7 |
| | 163 ft of Twigs | 0 | 1 | 6 |
| | 1 ft of single Branches | 0 | 2 | 0 |
| | 1 ft of Branches Gillt | 0 | 8 | 8 |
| | 1 group of clematis plaster figars | 0 | 0 | 0 |
| | 1 Large Rhinoceros wit Backen Toyed | 0 | 0 | 6 |
| 13 | 1 inhamild watercass Bird | 0 | 0 | 6 |
| | 1 Large Inge figar | 0 | 2 | 0 |
| | 1 group of Talips | 0 | 0 | 6 |
| | 4 ft of sitting Large puff bags | 8 | 0 | 0 |
| | 1 ft of chairs urn | 0 | 1 | 6 |
| | 1 Brown inhamild | 0 | 5 | 0 |
| | 1 ft of Fuchs | 0 | 3 | 0 |
| | 2 ft of clabry Doctors | 0 | 4 | 0 |
| | 1 ft of soray and har companions | 3 | 0 | 0 |
| | 2612 Pousson of flowers | 0 | 4 | 0 |
| | 1 ft of small figars to inhamild | 0 | 8 | 0 |
| | 1 ft of Large Branches Gillt | 0 | 8 | 0 |
| | 1 Brown flower and figars Toyed | 0 | 0 | 6 |
| | 1 Bird of the watercass Bird | 0 | 0 | 0 |
| | 1 ft of the watercass Bird | 0 | 6 | 0 |
| 1769 | 12 Pousson of flowers | 0 | 12 | 0 |
| | 1 ft of 12. a Bill Silvered | 0 | 9 | 0 |
| | 2 flowers pots and a figar | 0 | 0 | 0 |
| | 12 Pousson of flowers | 0 | 12 | 0 |
| | 1 Large inhamild Bird | 0 | 12 | 0 |
| | 1 inhamild Dist. Toyed | 0 | 0 | 0 |
| | 2 inhamild inhamild Toys to R | 0 | 1 | 0 |
| | 2 ft of Branches Gillt | 0 | 15 | 0 |
| | 2 ft of Bird | 0 | 12 | 0 |
| | 1 ft of Bird Branches | 0 | 1 | 6 |

Another extract reads—"1751 To dress the Turk Soldr cap the front Blue Back red of it the Wast Cote and Sheus Blue the Sandals Yellow Breeches Red and Belt."

On carefully comparing the articles enamelled by Duesbury in 1751-3 with those enumerated in the 1756 catalogue of the Chelsea Sale it is easy to recognise many of them as having been made at Chelsea, when not so named in Duesbury's work-book.

The more important figures and other articles mentioned in 1751-3 are :—"Two large Bottles paynted with .gould £1 1s. od., Jupiter & Juno, Bow harlyquins, King Charles & pedestal, blind figars, set of Seasons, Bagpipers, pair of la Dresdon figars, pair of large Chinese men, Chellsea nurs, a pair of Baccosses, Shepherd & shepherdess, Chellsea dancers, Pr Chellsea Doctrs, 3 Jews with long beards, 3 men with cap in hand, a pr of Faulkeners, a pr of Staffordshire ladis, a pr of Mascoraders, pr of musick figs, Turkish ladies, pr of bottles small, a pr Chelsay Boys with Besons, Bow seasons, 3 pr Staffordshire phesants, Harlyquin & a Punch, a fisherman and its companion, a tea cettle, 2 pr of Savoy figars, a harty-choake, a plate, a pr of Staff Shepardis, a musick figr, a Venus, 2 groups of boys."

We regret that the old documents throw no further light upon the relations of Duesbury with the Longton Hall works. We know from other sources that Duesbury had lived there, and that his father was also residing at the place when the Longton Hall works were in existence.

The late Miss Sarah, daughter of the second Duesbury, in a letter to the writer dated August, 1870, states—"Amongst the old papers was a deed of gift from a *former* W^m Duesbury, a worthy leather seller of Cannock (called Cank) in Staffordshire of all he possessed, on condition of being kept in all things by his son the remainder of his days. Which was done in the cottage which stood on the ground, before the building of the big house. (This refers to the Derby works; the "big house" was the place where Duesbury lived.) An

old friend of mine, Mr Horrocks, a lawyer, remembered being taken to eat cake and drink wine the day of King George IIIrds coronation at this cottage. This is an undoubted fact, and further my grandfather lived some time at Longton Hall, Staffordshire, before settling in Derby."

Mr. F. J. Jessopp, a solicitor, nephew to the Miss S. Duesbury alluded to above, wrote a letter to a Derby paper, 10th of May, 1865, in which he states "that Duesbury was proprietor of some china works at Longton as well as Derby."

The late Sir A. W. Franks was enabled by the careful analysis of the body of Longton Hall porcelain made by Professor Church, and by other means, to identify the peculiarities of the porcelain made at this early established factory, where candelabra and figures, along with useful porcelain, were made to a considerable extent by Littler and others associated with him. [See Appendix.]

After a careful study of Duesbury's work-book, we come to the conclusion that Duesbury, being an enterprising man, and having become thoroughly acquainted with all the best factories then in existence and the goods they made, by enamelling them for the trade, decided to go a step farther and become a manufacturer himself. He had probably saved some money whilst enamelling in London; we may surmise that some local circumstances led him to choose Derby and Longton as his future sphere of work. His father was settled at Longton Hall; he appears to have stayed there more or less in 1754-5, and probably joined or assisted Littler in his factory there, whilst it is certain he must at the same time have been in communication with Heath and Planchè at Derby, as we find him in 1756 converting seven dwelling houses into workshops, aided by Heath's money in addition to his own savings, and what he obtained from his father under the deed of maintenance he contracted with him at this time.

We gather from various sources that Planchè had been making small figures prior to 1756, even if he had not been

making the large figures enamelled by Duesbury in 1751. We have elsewhere expressed the opinion that very probably the Cockpit Hill works had been making these early Derby figures; there is nothing unreasonable in suggesting that Heath, the man of money, would willingly have entered into an association with such a practical man as Duesbury, aided by Planchè, as per (unsigned) agreement mentioned by Jewitt, which is dated January, 1756, when Duesbury was busy preparing the Derby factory, mainly devoted to the making of figures, for which at this period there was a great demand.

In this assumption, founded as it is on the information at our command, we have a clue as to the early Derby figures not yet identified, and their manufacture, leading on to the establishment of the Derby works, and later on to the purchase and absorption of the Chelsea and Bow works, by Duesbury. To these factories, from the evidence at present in existence, we may add Longton Hall, for it is possible that the "Staffordshire" figures, etc., alluded to in Duesbury's work-book were from Longton Hall; if so, this indefatigable man Duesbury had become the proprietor of the four factories—Bow, Chelsea, Derby, and Longton Hall—and so must be considered as probably the largest manufacturer of porcelain in England of that period.



CHELSEA BONBONNIÈRE, BOY WITH BOX ON HIS HEAD, MOUNTED IN GOLD, ENAMELLED; ROUND THE COVER, "L'AMITEE VOUS L'OFFRE." H. 2½ IN.

FRANKS' COLLECTION, B.M.

CHAPTER III.

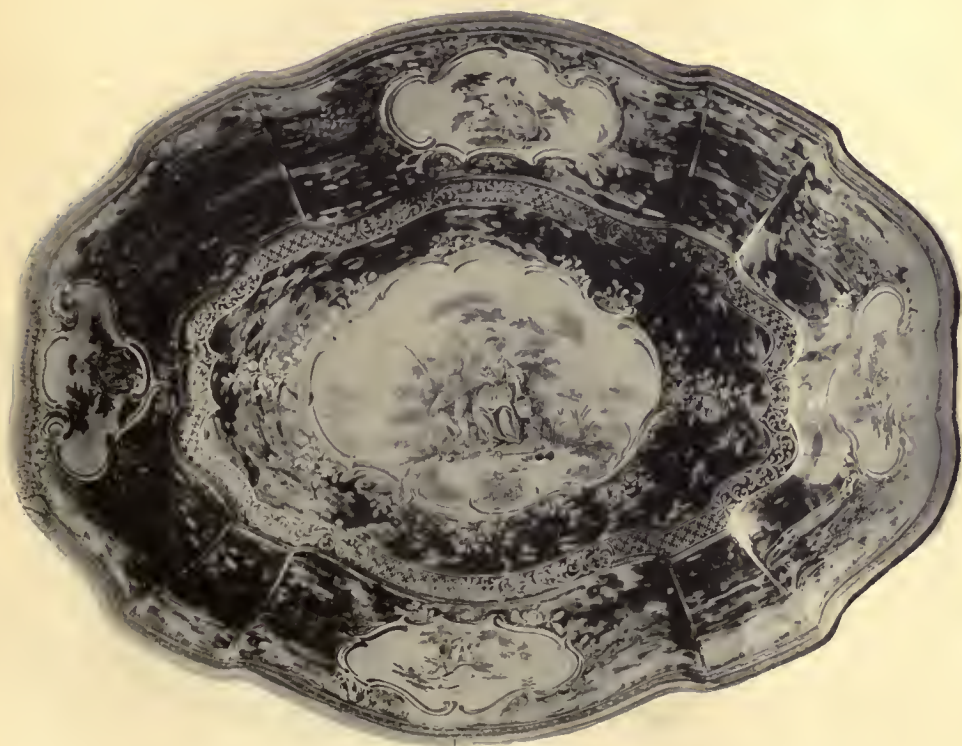
THE SITE OF THE CHELSEA WORKS, LAWRENCE STREET.

AMONGST the old documents are the lease of the Chelsea site to Sprimont, and the release by Sprimont to James Cox, dated the twenty-ninth day of September, one thousand seven hundred and sixty-nine; and, further, from James Cox to William Duesbury and John Heath, on the ninth day of February, one thousand seven hundred and seventy. The deeds are of so much interest that they are here given *in extenso* :—

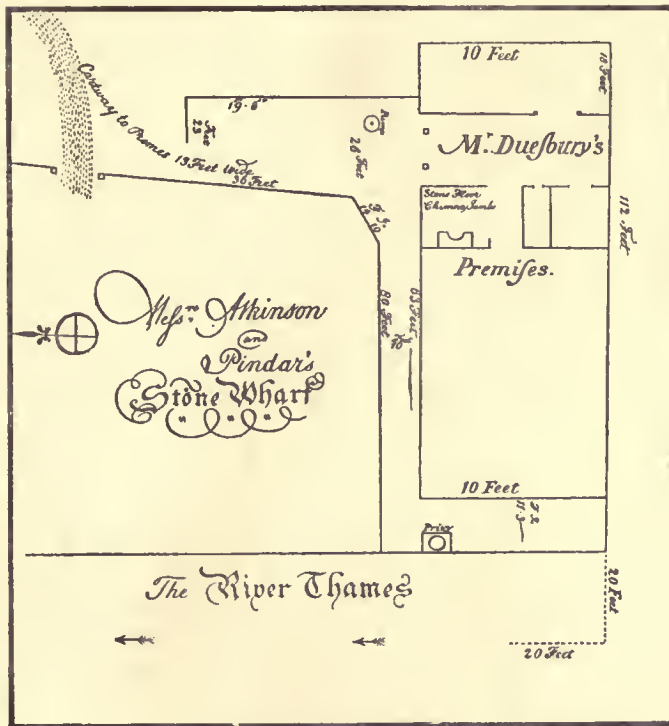
Deed
leasing the
Chelsea
Works to
James Cox
1769

To all to whom these Presents shall come Nicholas Sprimont heretofore of Chelsea in the County of Middlesex now of Knightsbridge in the same County Esquire sendeth Greeting Whereas by Indenture of Lease bearing date on or about the third day of March one thousand seven hundred and fifty nine and made or expressed to be made Between Henry Porter of little Suffolk Street in the Parish of Saint Martin in the Fields in the County of Middlesex Gentleman of the one part and the said Nicholas Sprimont of the other part the said Henry Porter for the considerations therein mentioned Did demise Lease set and to farm lett unto the said Nicholas Sprimont his Executors Administrators and Assigns All that Mesuage or Tenement situate in Lawrence Street in Chelsea aforesaid heretofore in the tenure or Occupation of Mr Lagrave and then of the said Nicholas

CHELSEA ROSE-WATER EWER AND
DISH.



Sprimont his Undertenants or Assigns And also all that piece or parcell of ground then in the tenure or Occupation of the said Nicholas Sprimont whereon the said Nicholas Sprimont then had and now hath several Workhouses Shops and Kilns by him erected and built for the manufacturing of Porcelain abutting



A REDUCED COPY OF PLAN ON OLD DEED OF 1779.

East on Lawrence Street aforesaid West on Garden Ground of the said Henry Porter North on a Mesuage or Tenement then late in the Occupation of the said Nicholas Sprimont and South on the Mesuage or Tenement of the said Henry Porter thereby demised containing in width from North to

South as well in the front as in the rear thereof eighty five feet little more or less and in depth from East to West as well on the South as on the North side thereof ninety feet little more or less together with all and singular ways Waters Watercourses Paths Passages Lights Easements Cellers Sollars Profits Commodities Advantages rights privileges and Appurtenances whatsoever to the said Mesuage or Tenement and Ground belonging or in any wise appertaining or therewith or any part thereof held used occupied or enjoyed or accepted reputed deemed taken or known as part or parcell thereof To hold the said Mesuage or Tenement Ground and premises with the Appurtenances thereby demised unto the said Nicholas Sprimont his Executors Administrators or Assigns from the feast day of the Annunciation of the Blessed Virgin Mary which was in the year of our Lord one thousand seven hundred and fifty nine for and during and unto the full end and term of fourteen years from thence next ensuing and fully to be compleat and ended at and under the yearly Rent or sum of twenty four pounds clear of all Taxes and deductions whatsoever payable quarterly as in the said Indenture is mentioned and also Subject to the Covenants and Agreements on the part of the said Nicholas Sprimont his Executors Administrators and Assigns therein expressed and contained Now therefore know Ye these presents Witness that the said Nicholas Sprimont for and in consideration of the sum of five shillings of lawfull Money of Great Britain by James Cox of Shoe Lane London Merchant to the said Nicholas Sprimont in hand paid at or before the Executing of these presents the receipt whereof the said Nicholas Sprimont doth hereby acknowledge Hath bargained Sold Assigned Transferred and set Over

and by these Presents He the said Nicholas Sprimont Doth bargain Sell Assign Transfer and set Over unto the said James Cox his Executors Administrators and Assigns All that the aforesaid Mesuage or Tenement piece or parcell of ground and all other the premises with the Appurtenances which in and by the said hereinbefore in part recited Indenture of Lease were and are demised to the said Nicholas Sprimont and all the Estate right title Interest time and term of years benefit profit property Claim and demand whatsoever both at Law and in Equity of him the said Nicholas Sprimont of in and to the said Mesuage or tenement ground and premises and every or any part thereof together with the said hereinbefore in part recited Indenture of Lease and all benefit and advantage of the Covenant or Agreement in the said Indenture of Lease contained for the said Nicholas Sprimont his Executors Administrators or Assigns to take down all and every the Workhouses Work Shops and Kilns and other Erections and buildings of him the said Nicholas Sprimont Erected and built on the said piece or parcell of Ground hereby Assigned or any part thereof and which are with the Materials thereof by him the said James Cox as Assignee of him the said Nicholas Sprimont or by his Executors Administrators or Assigns at the end or other sooner determination of the said term of fourteen years to be carried away Sold and disposed of to and for his and their own use and benefit in pursuance of the Covenant of the said Henry Porter in the said Indenture of Lease for that purpose contained To have and to hold the said Mesuage or Tenement piece or parcel of ground and all other the premises hereby assigned or intended to be hereby Assigned with the Appurtenances

unto the said James Cox his Executors Administrators and Assigns for all the rest residue and remainder of the said term of fourteen years by the said Indenture of Lease demised therein now to Come and unexpired Subject Nevertheless to the payment of the yearly Rent or Net sum of twenty four pounds in and by the said in part recited Indenture of Lease reserved and which from and after the twenty ninth day of September one thousand seven hundred and sixty nine shall be come due and payable for or in respect of the said mesuage or tenement ground and premises and Subject to the Covenants Conditions and Agreements in the said recited Indenture of Lease contained which from thenceforth on the Lessees or Assignees part are to be done and performed And the said Nicholas Sprimont doth hereby for himself his Heirs Executors and Administrators Covenant promise and agree to and with the said James Cox his Executors Administrators and Assigns that he the said James Cox his Executors Administrators and Assigns paying the said yearly Net Rent or sum of money in and by the said in part recited Indenture of Lease reserved from the twenty ninth day of September next and performing fullfilling and keeping all and singular the Covenants Conditions and agreements in the said recited Indenture of Lease contained on the Lessees or Assignees part to be done and performed shall and may from time to time and at all times hereafter peaceably and quietly have hold use occupy possess and enjoy the said mesuage or tenement ground and premises to and for his and their own use and benefit for and during all the rest residue and remainder of the term aforesaid and at the end or other sooner determination thereof take down all and every the Workhouses Workshops

and kilns and other Erections and buildings of him the said Nicholas Sprimont erected and built on the said piece or parcel of Ground hereby Assigned or any part thereof and carry away Sell and dispose of the same and the Materials thereof to and for his and their own Use and benefit in pursuance of the Covenant of the said Henry Porter in the said Indenture of Lease contained without any let Suit trouble denial Eviction or hindrance whatsoever of by or from the said Nicholas Sprimont his Executors or Administrators or any person or persons lawfully claiming or to claim by from or under him them or any of them In Witness whereof the said Nicholas Sprimont hath hereunto set his hand and Seal the fifteenth day of August in the year of our Lord one thousand seven hundred and sixty nine

Sealed and delivered
by the said Nicholas
Sprimont being first
duly Stamped In
the presence of

Nicholas Sprimont

Susannah Proton

W. Abbott



Deed leasing
the Chelsea
Works by Cox
to Duesbury
and Heath.

To all to whom These presents shall come James Cox of Shoe Lane London Merchant Sendeth Greeting Whereas by Indenture of Lease bearing date on or about the Third day of March One thousand seven hundred and fifty nine and made or expressed to be made between Henry Porter of Little Suffolk Street in the parish of Saint Martin in the ffields in the County of Middlesex Gentleman of the one part and Nicholas Sprimont then of Chelsea in the County of Middlesex Esquire of the other part the said Henry Porter for the Considerations therein mentioned Did Demise Lease Set and to ffarm Let to the said Nicholas Sprimont his Executors Administrators and Assigns All that Messuage or Tenement situate in Lawrence Street in Chelsea aforesaid heretofore in the tenure or Occupation of Mr. Lagrave and then of the said Nicholas Sprimont his Undertenants or Assigns And also all that piece or parcel of Ground then in the tenure or Occupation of the said Nicholas Sprimont whereon the said Nicholas Sprimont then had and now hath several Workhouses Shops and Kilns by him Erected and Built for the Manufacturing of Porcelain abutting East on Lawrence Street aforesaid West on Garden Ground of the said Henry Porter North on a Messuage or Tenement then late in the Occupation of the said Nicholas Sprimont and South on the Messuage or Tenement of the said Henry Porter thereby Demised containing in width from North to South as well in front as in the rear thereof Eighty five feet little more or less and in depth from East to West as well on the South as on the North side thereof Ninety feet little more or less together with all and singular Ways Waters Watercourses Paths Passages Lights Easements Cellars Sollars Profits

Commodities Advantages Rights Priviledges and Appurtenances whatsoever to the said Messuage or Tenement and Ground belonging or in any wise Appurtaining or therewith or any part thereof held used Occupied or Enjoyed or accepted reputed deemed taken or known as part of parcel thereof To hold the said Messuage or Tenement Ground and Premises with the appurtenances thereby Demised unto the said Nicholas Sprimont his Executors Administrators or Assigns from the feast day of the Annunciation of the blessed Virgin Mary which was in the Year of our Lord One thousand seven hundred and fifty nine for and during and unto the full end and Term of Fourteen Years from thence next ensuing and fully to be Compleat and Ended at and under the Yearly Rent or Sum of Twenty four pounds clear of all Taxes and deductions whatsoever payable quarterly as in the said Indenture is mentioned and also Subject to the Covenants and Agreements on the part of the said Nicholas Sprimont his Executors Administrators and Assigns therein Expressed and contained And whereas the said Nicholas Sprimont in and by a certain Deed Poll bearing date the Fifteenth Day of August One thousand seven hundred and sixty nine under his hand and Seal for the Considerations therein mentioned Assigned over to the said James Cox his Executors Administrators and Assigns The said Messuage or Tenement peice or parcel of Ground and all and Singular other the premises in and by the said Indenture of Lease Demised and thereby Assigned and all his Estate and Interest therein (together with his benefit and Right of a Covenant therein contained for the Tenant or Lessee to take down and Sell the Workhouses Workshops Kilns and other Erections

and Buildings at the end of the said Lease) for the then remainder of the said Term to come therein Subject to the Rents and Covenants in the said Indenture of Lease as in and by the said in part recited Indenture of Lease and Deed Poll relation being thereunto respectively had may more fully and at large appear Now know ye that the said James Cox for and in Consideration of the Sum of ffive Shillings of lawful Money of Great Britain to him in hand paid by William Desbury and John Heath of the Town of Derby in the County of Derby Porcelaine Manufacturers the Receipt whereof is hereby acknowledged Hath Bargained Sold Assigned Transferred and set over and by these Presents Doth Bargain Sell Assign Transfer and set over unto the said William Desbury and John Heath their Executors Administrators and Assigns All that the aforesaid Messuage or Tenement peice or parcel of Ground and all other the Premises with the Appurtenances which in and by the said hereinbefore in part recited Indenture of Lease were and are demised to the said Nicholas Sprimont and by Him Assigned to the said James Cox and all the Estate Right Title Interest time and term of Years benefit Profit Property Claim and Demand whatsoever both at Law and in Equity of him the said James Cox of in and to the said Messuage or Tenement Ground and Premises and every or any part thereof together with the said hereinbefore in part recited Indenture of Lease and all benefit and advantage of the Covenant and Agreement in the said Indenture of Lease contained for the said Nicholas Sprimont his Executors Administrators or Assigns to take down all and every the Workhouses Workshops and Kilns and other Erections and Buildings of

him the said Nicholas Sprimont Erected and Built on the said Peice or parcel of Ground hereby Assigned or any part thereof and which are with the Materials thereof by him the said James Cox as Assignee of him the said Nicholas Sprimont or by his Executors Administrators or Assigns at the end or other sooner determination of the said Term of Fourteen Years to be carried away Sold and disposed of to and for his and their own Use and benefit in pursuance of the Covenant of the said Henry Porter in the said Indenture of Lease for that purpose contained To have and to hold the said Messuage or Tenement peice or parcel of Ground and all other the Premises hereby Assigned or intended to be hereby Assigned with the Appurts unto the said William Desbury and John Heath their Executors Administrators and Assigns for all the rest residue and remainder of the said Term of Fourteen Years by the said Indenture of Lease Demised therein now to come and unexpired Subject nevertheless to the Payment of the Yearly Rent or Net Sum of Twenty four pounds in and by the said in part recited Indenture of Lease reserved and which from and after the Twenty ninth day of September last past is or shall become due and payable for or in respect of the said Messuage or Tenement Ground and Premises and Subject to the Covenants Conditions and Agreements in the said recited Indenture of Lease contained which from thenceforth on the Lessees or Assignees part are to be done and performed And the said James Cox doth hereby for himself his Heirs Executors and Administrators Covenant Promise and Agree to and with the said William Desbury and John Heath their Executors Administrators and Assigns That they the said William Desbury and John

Heath their Executors Administrators and Assigns paying the said Yearly Net Rent or Sum of Money in and by the said in part recited Indenture of Lease reserved from the said Twenty ninth day of September last and performing fulfilling and keeping all and Singular the Covenants Conditions and Agreements in the said recited Indenture of Lease contained on the Lessees or Assignees part to be done and performed shall and may from time to time and at all times hereafter for and notwithstanding any Act Matter or thing whatsoever done committed or suffered or to be done committed or Suffered by the said John Cox his Executors Administrators or Assigns or any other person or persons whatsoever lawfully Claiming or to Claim peaceably and quietly have hold Use Occupye possess and Enjoy the said Messuage or Tenement Ground and Premises to and for his and their own Use and benefit for and during all the rest residue and remainder of the Term aforesaid and at the end or other sooner determination thereof take down all and every the Workhouses Workshops and Kilns and other Erections and Buildings Erected and Built on the said peice or parcel of Ground hereby Assigned or any part thereof and carry away Sell and dispose of the same and the Materials thereof to and for his and their own Use and benefit in pursuance of the Covenant of the said Henry Porter in the said Indenture of Lease Contained And the said William Desbury and John Heath do hereby for themselves their Heirs Executors Administrators and Assigns Covenant Promise and Agree to and with the said James Cox his Executors Administrators and Assigns by these Presents That they the said William Desbury and John Heath their Executors

Administrators and Assigns shall and will well and truly pay or cause to be paid all such Rent as shall become due and payable on the said recited Indenture of Lease (for and in respect of the said Premises hereby Assigned or mentioned or intended so to be) from and after the said Twenty ninth Day of September last And also shall and will well and truly observe perform fulfill and keep all and Singular the Covenants and Agreements in the said recited Indenture of Lease contained and which on the Tenants or Lessees part and behalf from and after the said Twenty ninth Day of September last are and ought to be Observed performed fulfilled and kept and shall and will well and truly save harmless and keep Indemnified the said James Cox his Executors Administrators and Assigns of and from the Payment of such Rent and performance of such Covenants In Witness whereof the said James Cox and William Desbury and John Heath have hereunto set their hands and Seals the ninth day of february in the Year of our Lord One thousand seven hundred and seventy.

Sealed and delivered (being
first duly Stamped) in the
presence of

CHAS^{LE} VERE
ROBT WINBOLT.

JAMES COX



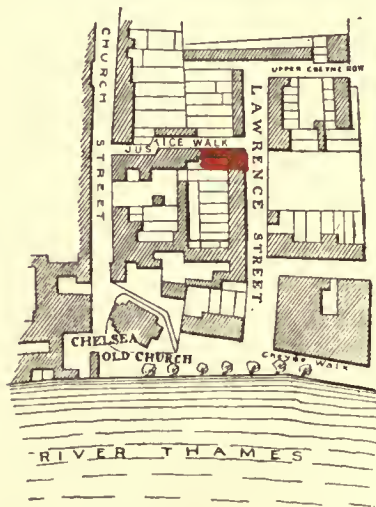
We learn, from advertisements quoted by Mr. Nightingale, that "Chas Gouyn had preceded Sprimont as proprietor and chief manager of the Chelsea works." This deed, however, introduces a new name, thus: "All that Messuage or Tenement situate in Lawrence Street in Chelsea aforesaid heretofore in the tenure or occupation of Mr. Lagrave and then of the said Nicholas Sprimont his Undertenants or Assigns."

Who was Mr. Lagrave? Probably of French or Flemish extraction. Had Lagrave been making china on this site

previous to Sprimont? We have instituted enquiries at the Goldsmiths' Company, thinking Lagrave might have belonged to that Company—but there is no record of the name. The deed goes on to recite "Whereon the said Nicholas Sprimont then had (1759) and now hath (1769) several Workhouses Shops and Kilns by him Erected and Built for the Manufacturing of Porcelain." From this, it is evident that Sprimont had been manufacturing "Porcelaine" on the Lawrence Street site for some time previous to 1759. The advertisement from the *Daily Advertiser* of May 15th, 1750, headed "Chelsea Porcelaine," unfortunately gives no address, save "that the Sale-warehouse at the manufactory there will from henceforward be constantly open," but further shows that Gouyn was still manufacturing elsewhere, and selling through a dealer named G. Stables.

The writer is indebted to Mr. Randall Davies, F.S.A.,

and Mr. Reginald Blunt, for calling his attention to an error* in the first edition of this work locating the site of the Chelsea Factory, caused by the writer being misled through the omission of a copyist in locating in Chelsea some land called Pedlar's Acre, which really belonged to Lambeth, and which was leased by Duesbury from Kinman, but we have no further information as to Duesbury carrying on this pottery. The plan on page 21 refers to this property.



PLAN FROM ORDNANCE SURVEY
(ENLARGED, 1897) SHOWING SITE OF
THE CHELSEA FACTORY IN RED.

An apology is due and is sincerely tendered to Mr. C. H. Read, F.S.A., to whom the writer submitted an early rough proof,

* This error only occurs in a portion of the edition of this Work. The Publishers will supply corrected leaves on application to anyone possessing an incorrect copy.

but, unfortunately, not accompanied by the original deeds, or the error would have been at once discovered by Mr. Read.

From the evidence now available it appears that the deeds Sprimont to Cox and Cox to Duesbury relate to land situated just south of the corner of Justice Walk, in Lawrence Street. Mr. Reginald Blunt has kindly placed at my disposal the following local information as regards the Factory buildings at, and near, this corner, which he has got together in his carefully written "An Historical Handbook to Chelsea," p. 164.

"The Parish Rate Books date from 1754 and are in excellent preservation, and not only are the names of occupiers of particular premises available from that date onwards . . . but the names of Sprimont, of Cox, of Lagrave, of Thomas, of Duesbury, of Boyer, and of Burnsall, are all clearly and repeatedly entered.

"In another letter to Mr. Mayer, written in 1847, Faulkner says:—'In the year 1842 the site of the China Factory buildings was let upon a building lease, and on digging up the grounds for new houses a large quantity of the rubbish of the China Factory was turned up, among which were some very interesting specimens of the ware in different stages of progress, both glazed and unglazed, a variety of which I have preserved as great curiosities. . . . In the *Illustrated Polytechnic Review*, Vol. II., for the year 1843, is found* a particular account of the digging up of these China fragments with my signature affixed, and I am now very glad that I happened to be present at the discovery of these curious remains.'

"Faulkner, in his *History* (1829), says, 'The Chelsea China Manufactory was situate at the corner of Justice Walk, and occupied the houses to the upper end of the street (*i.e.*, Lawrence Street). Several of the large old houses were used as show-rooms. It has been discontinued for more than forty years, the whole of the premises pulled down, and new houses erected on the site.'

* Mr. Blunt searched through the volumes of this Review at the British Museum, but failed to find the account referred to.

"The houses are not numbered in the early Rate Books ; but the route followed is quite clear, and there seems no doubt that the houses referred to were all towards the top of the street. In 1756-7, indeed, it appears that 'Mr. Spricmont' also rented the first (westernmost) of the row of five houses facing the river, next the old church, which are entered as 'Waterside' or 'Church Row,' and in the latter year there is also a third house (Lawrence Street) entered in his name ; but these were no doubt merely warehouses or show-rooms, and not parts of the factory."

Mr. Blunt further writes: "At the western end of the long arched cellar under the little 'Prince of Wales' public-house, at the corner of Justice Walk and Lawrence Street, I have examined some remains of cylindrical dome-topped brick structures, which can hardly have been anything but kilns, and have always been so regarded by the tenants of the house."

To summarise the history of the Lawrence Street site, we learn that Sprimont leased the Lawrence Street property for fourteen years, from March 3rd, 1759, re-leasing it to Duesbury and Heath, through James Cox—in 1770. This lease ran out in 1773. Duesbury then obtained from the then lessor, Wm. Gowan, a lease for a further seven years, which expired in 1780. On the same lease is a memorandum that Gowan agrees to continue the lease for one year, *i.e.*, until 1781. Duesbury was at this time evidently hesitating whether to close the Chelsea Works and remove moulds, &c., to Derby, but he resolves to continue at Chelsea, as the deed is again endorsed thus:—January 1st, 1781, "I do hereby further agree to grant Mr. Duesbury a lease of the aforesaid premises for three years from Lady Day next ensuing, and for the same rent and conditions within mentioned.—Wm. Gowan." At the expiry of this extended lease, being Lady Day, 1784, Duesbury gave instructions for the demolition of the kilns, workshops, &c., provided for by the lease. Thus ended the glories of the "Old Chelsea Factory," which produced, a century and a half ago, porcelain that is unsurpassed to-day, and is, in

Administrators and Assigns shall and will well and truly pay or cause to be paid all such Rent as shall become due and payable on the said recited Indenture of Lease (for and in respect of the said Premises hereby Assigned or mentioned or intended so to be) from and after the said Twenty ninth Day of September last And also shall and will well and truly observe perform fulfill and keep all and Singular the Covenants and Agreements in the said recited Indenture of Lease contained and which on the Tenants or Lessees part and behalf from and after the said Twenty ninth day of September last are and ought to be Observed performed fulfilled and kept and shall and will well and truly save harmless and keep Indemnified the said James Cox his Executors Administrators and Assigns of and from the Payment of such Rent and performance of such Covenants In Witness whereof the said James Cox and William Desbury and John Heath have hereunto set their hands and Seals the ninth day of February in the Year of our Lord One thousand seven hundred and seventy.

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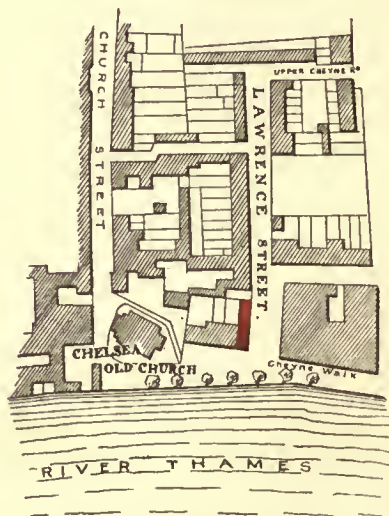
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Who was Mr. Lagrave? Probably of French or Flemish extraction. Had Lagrave been making china on this site previous to Sprimont? We have instituted enquiries at the Goldsmiths' Company, thinking Lagrave might have belonged to that Company—but there is no record of the name. The deed goes on to recite "Whereon the said Nicholas Sprimont then had (1759) and now hath (1769) several Workhouses Shops and Kilns by him Erected and Built for the Manufacturing of Porcelain." From this, it is evident that Sprimont had been manufacturing "Porcelaine" on the Lawrence Street site for some time previous to 1759. The advertisement from the *Daily Advertiser* of May 15th, 1750, headed "Chelsea Porcelaine," unfortunately gives no address, save "that the Sale-warehouse at the manufactory there will from henceforward be constantly open," but further shows that Gouyn was still manufacturing elsewhere, and selling through a dealer named G. Stables.



PLAN FROM ORDNANCE SURVEY (ENLARGED, 1897) SHOWING SITE OF THE
CHELSEA FACTORY IN RED.

The extracts from the deed of 1759 and 1779, giving measurements, and the mention of a wharf "near unto and opposite the said hereby demised premises," and the plan on the 1779 deed, enable us to exactly locate the site of the Sprimont-Duesbury works.

Sprimont's deed to Cox, then to Duesbury, 3rd March, 1759, reads:—

"All that Mesuage or Tenement situate in Lawrence Street in Chelsea aforesaid heretofore in the tenure or Occupation of Mr. Lagrave and then of the said Nicholas Sprimont his Undertenants or Assigns. And also all that peice or parcel of Ground then in the tenure or Occupation of the said Nicholas Sprimont whereon the said Nicholas Sprimont then had and now hath several Workhouses Shops and Kilns by him Erected and Built for the Manufacturing of Porcelain abutting East on Lawrence Street aforesaid West on Garden Ground of the said Henry Porter North on a Mesuage or Tenement then late in the Occupation of the said Nicholas Sprimont and South on the Mesuage or Tenement of the said Henry Porter thereby Demised containing in width from North to South as well in front as in the rear thereof Eighty five feet little more or less and in depth from East to West as well on the South as on the North side thereof Ninety feet little more or less together with all and Singular Ways Waters Water Courses" &c.

N.B.—The size of ground is less in 1759 than in 1779. Query, was the house pulled down next the river Thames, as it is not shown on the plan of 1779.

Deed, Duesbury to Wm. Kinman, Founder, of Snow Hill, London, dated 18th August, 1779, reads:—

"All that wharf piece or parcel of ground containing from North to South on the West side or front thereof next to River Thames fifty feet of assize little more or less from North to South on the extreme East side or rear thereof fifty feet of assize little more or less from East to West, on the North side thereof one hundred & twelve feet of

assize more or less, and from the West to the South side thereof one hundred & twelve feet of assize little more or less which premises are more particularly described and delineated in the plan or ground plott thereof drawn in the margin of these presents Sd W^m Kinman &c. and his & their servants workmen horses & carts & carriages and vessells craft and boats and sole right of bringing mooring laying & plateing any craft or vessell crafts or vessells or any other thing or things whatsoever in the said River of Thames near unto and opposite the said hereby demised premises &c.”

Mr. Charles H. Read, F.S.A., who is conversant with the district, has kindly checked over the measurements, and location of the site; it is satisfactory to be able from documentary evidence to define the actual site of this historic factory.

Another deed leases the Lawrence Street property from Wm. Gowan to Wm. Duesbury from March 25th, 1773, for seven years; and further agrees to let same premises on October 27th, 1779, for one year certain after the expiration of the above term. On January 1st, 1781, Gowan enters into the agreement to grant Duesbury a lease for three years. It will be noted that Heath's name no longer appears as Duesbury's partner in this deed.

Sprimont leased the Lawrence Street property for fourteen years, from March 3rd, 1759, releasing it to Duesbury and Heath—through James Cox—in 1770. The lease ran out in 1773. So Duesbury carries on the lease for a further seven years, which brings us to 1780. Then Duesbury takes it on for one year, evidently hesitating whether to close the Chelsea Works, and remove moulds, &c., to Derby, but he resolves to continue at Chelsea, and leases the premises for three more years; this brings us to the year 1784, when Duesbury gave instructions for the demolition of the kilns, workshops, &c., provided for by the lease. Thus ended the glories of the “Old Chelsea Factory,” which produced a century and a half ago porcelain that is unsurpassed to-day, and is, in

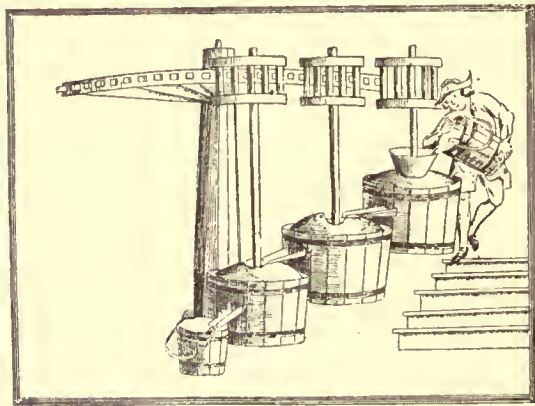
some instances, more precious than gold itself. We had the curiosity the other day to ask one of our leading dealers if he would put a magnificent rosewater ewer and tray, made in Chelsea's best days, into the scales, and it worked out at the price asked to £8 per oz. troy. More delicate pieces would weigh less, and be worth more per ounce.

Dr. Johnson visited the Derby Works in 1777, and Boswell relates the following: "The china was beautiful, but Dr. Johnson justly observed it was too dear; for that he could have vessels of silver as cheap as were here made of porcelain."

EARLY CHINA-WARE BODIES.

The late Sir A. Wollaston Franks, in his "Notes on the Manufacture of Porcelain at Chelsea," quotes from Robert Dossie's "Handmaid to the Arts," in 1764—"There have been several similar compositions used for the imitation of china-ware in the works set on foot in different parts of Europe, and among the rest I have seen at one of those carried on near London eleven mills at work grinding pieces of the Eastern china, in order, by the addition of some fluxing or vitreous substance which might restore the tenacity, to work it over again in the place of new matter. The ware commonly produced at this manufactory had the character correspondent to such a mixture, for it was grey, full of flaws and bubbles, and from want of due tenacity in the paste wrought in a heavy and clumsy manner, especially with regard to those parts that are to support the pieces in drying. A very opposite kind is produced in another manufactory in the neighbourhood of London, for it has great whiteness, and a texture that admits of its being modelled or cast in the most delicate manner; but it is

formed of a composition so vitrescent as to have almost the texture of glass, and consequently to break or crack if boiling water be suddenly poured upon it, which quality renders it unfit for any uses but the making of ornamental pieces. A later manufactory at Worcester has produced, even at very cheap prices, pieces that not only work very light, but which have great tenacity and bear hot water without more hazard than the true china ware."



FACSIMILE OF AN "OLD CHELSEA WORKS" DRAWING
OF THE "SLIP" MILL.

Mr. Solon calls our attention to a pamphlet in the British Museum which describes a similar process in use forty years earlier than that described by Dossie, namely:—"Hill, A. Instruction how to make as good china as was ever sold by the East India Co. London: G. Roberts, 1716"—and further says, "The process consisted in grinding the Eastern porcelain into powder, and by mixing the powder with fluxing and plastic materials they succeeded in obtaining a paste with which vases, etc., were formed. A comparison between the date of the pamphlet and that of Dossie's work seems to show that the process was more than experimental, and had been carried on during many

CHELSEA GROUP.

Group of a Shepherd and Shepherdess
beneath a bocage of hawthorn in full
flower; he has his arm round her neck,
and is teaching her to play on the flute.
At their feet are two lambs and a dog;
a third lamb is on her lap. Base of
elaborate scroll-work, with flowers in full
relief, all beautifully painted in colours,
with rich gilding.

Mark: an Anchor in Gold and R
impressed
(the sign of the Modeller, Roubiliac).

H. 15½ in.

IN THE SCHREIBER COLLECTION, S.K.M.



years. It would be interesting to fix the connection, if any, between that curious manufacture, and the origin of the Bow and Chelsea Manufactories."

I am indebted to Sir H. Howe Bemrose for the drawing of the "Slip" Mill, which was found in his collection of old Chelsea documents.

We find from the old documents that in 1790 and previous thereto, there were "casks of broken Indian china sent to Derby." So it appears that the custom of using Eastern china ground as an ingredient, alluded to by Hill and Dossie in 1716 and 1764, was practised not only at Chelsea, but at Derby, to some extent, many years after.



CHELSEA SMELLING BOTTLE FIGURE.
SCHRIEBER COLLECTION, S.K.M.

CHAPTER IV.

N. SPRIMONT'S ILLNESS.

DUESBURY *v.* BURNSALL, IN THE KING'S BENCH, 1771.

I N the trial of Duesbury and John Heath *v.* Burnsall, Mr. Sprimont, through illness, was unable to appear as a witness; the following affidavits are of considerable interest, giving as they do an insight into Sprimont's means and style of living. His apothecary, Thomas Evans, says "Nicholas Sprimont goes out every day in his carriage," and "that he purposes setting out for Dorsetshire, to his country seat for the summer season in a few days." This affidavit is challenged by Susannah Protin, sister-in-law to Sprimont (who witnessed the deed of sale of the Chelsea Works to James Cox), and by Margt. Taylor; the former reminds Evans that he is not a surgeon as stated in his affidavit, but an apothecary, and that his medicines did not agree with Sprimont, hence his discharge from further attendance.

This serious illness occurs in 1769, the year that Sprimont sells the Chelsea Works to James Cox; and Protin states "Nicholas Sprimont hath, for a long while past, been in an ill state of health," so that to ill-health we may attribute the sale of the Chelsea Works by Sprimont to Cox.

In the King's Bench

| | |
|--|-----------|
| William Duesbury & John Heath Plaintiffs | |
| Between | and |
| David Burnsall | Defendant |
| Richard Way Attorney for the abovenamed Plaintiffs in this Cause upon his Oath saith that he | |

was much surprised at reading the Affidavit of one Thomas Evans made by him on this Cause as to the Health of Mr. Sprimont (who is as this Deponent verily believes a material Witness for the said Plaintiffs) insomuch that on perusing the said Affidavit. He this Deponent yesterday in the Afternoon went to the said Mr. Sprimont's House at Knightsbridge when after some time he was permitted to see the said Mr. Sprimont who was much surprised at the Conduct of the said Mr. Evans and at the same time assured this Deponent that he was utterly unable to attend at Westminster and which this Deponent believes to be true and then said that if he was capable of so doing he would give a Thousand Guineas.

R. W.

Sworn &c

Monday next after 3 Weeks of the Holy Trinity in the 11th Year of King George the third

Duesbury & an^r Burnsall—Upon reading the last Rule and the Affidavit of Susannah Protin and another and upon hearing the Council for both Parties It is ordered that the said Rule be discharged but without Costs Upon the Motion of Mr. Dunning. Ex^d.

By the Court.

In the King's Bench

William Duesbury and John Heath Plaintiffs
Between and

David Burnsall Defendant

Richard Way Attorney for the Plaintiffs in this Cause maketh Oath and saith That he this Deponent entred this Cause or directed the same

to be entred to be tried at the Sittings to be held at Westminster Hall after Hilary Term last but that he did not then proceed to try the same on account of the Indisposition of Mr. Nicholas Sprimont who as this Deponent verily believes was and is a material Witness for the said Plaintiffs And this Deponent saith that he hath been informed and believes such Information to be true that the said Nicholas Sprimont still continues very weak & unable to attend at the Tryal of the said Cause and without whose Testimony the said Plaintiffs cannot safely proceed to the Tryal thereof And this Deponent saith that he hath since paid to the Defendants Attorney Costs for not proceeding to Tryal pursuant to the Notice given for that purpose And Lastly this Deponent saith that the said Plaintiffs are very desirous to try the said Cause and would have tried it as this Deponent verily believes but for the reasons aforesaid.

R. W.

Sworn &c

Saturday next after the Octave of the Holy Trinity in the 11th year of King George the third.

Duesbury & an^r. Burnsall—Upon reading the Rule made in this Cause on Thursday next after the Octave of the Holy Trinity last past the Affidavit of George Hodgson Gent. and no Cause being shewn to the contrary It is Ordered that the like Judgement be entred for the Defendant as in Case of a Nonsuit pursuant to the late Act of Parliament Upon the Motion of Mr. Baldwin.

By the Court.

Monday next after 15 days of the Holy Trinity in the 11th Year of King George the third.

Duesbury & an^r. Burnsall—Upon reading the last Rule and the Affidavit of Richard Way Gentleman and upon hearing Counsel for both Parties It is Ordered that the said Rule be discharged Upon the Motion of Mr. Dunning

By the Court.

In the King's Bench

William Duesbury and John Heath Plaintiffs
Between and

David Burnsall Defendant

Thomas Evans of the Parish of Kensington in the County of Middlesex Surgeon maketh Oath that he verily knows Nicholas Sprimont Esquire of Knightsbridge in the Parish aforesaid and that he this Deponent attended the said Nicholas Sprimont in his late Illness which he ceased to do about a fortnight ago on Account of his having recovered so as to have no more occasion for this Deponent's Assistance or Medicines And this Deponent verily believes that the said Nicholas Sprimont goes out every day in his Carriage And this Deponent further saith that the said Nicholas Sprimont told this Deponent he purposes to set out for Dorsetshire to his Country Seat for the Summer Season in a few days.

T. E.

Sworn &c

Tuesday next after fifteen days of the Holy Trinity in the 11th Year of King George the third.

Duesbury & an^r. Burnsall—Upon reading the Rule made in this Cause on Monday next after fifteen days of the Holy Trinity last past and the Affidavit of Thomas Evans It is Ordered that the Plaintiffs

upon Notice of this Rule to be given to their Attorney shall upon the Morrow shew Cause why the said Rule shall not be discharged Upon the Motion of Mr. Baldwin.

By the Court.

In the King's Bench

William Duesbury and John Heath Plaintiffs
Between and

David Burnsall Defendant

Susannah Protin of Knightsbridge in the County of Middlesex Spinster and Margaret Taylor of the same place Spinster severally make Oath and say and first the said Susannah Protin for herself upon her Oath saith that she is Sister in Law to Nich^s Sprimont of Knightsbridge aforesaid Esquire and lives and now resides with him and hath so done for several Years and also saith that the said Nicholas Sprimont hath for a long while past been in an ill state of Health and been attended by one Mr. Thomas Evans as his Apothecary but who hath called himself in an Affidavit he hath made in this Cause Surgeon And this Deponent saith that the said Nicholas Sprimont hath not within this fortnight past been attended by the said Mr. Evans because his Medicines did not agree with him and not because the said Nicholas Sprimont had no more occasion for Assistance or Medicines And this Deponent further saith that the said Nicholas Sprimont now doth and for some time past hath gone out in a Carriage for the benefit of the Air by the Advice of the said Mr. Evans who informed the said Nicholas Sprimont that he must go into the Air let what would be the consequence even if he was carried to his Chariot

by four Men and also advised him for the Change of it to go to his House in Dorsetshire or should that be too far then to go to Hampstead or Highgate or any place for change of the Air and which she verily believes he the said Nicholas Sprimont would have done if his Strength would have permitted him And this Deponent saith that the said Nich^s. Sprimont is at this time so ill that he has every Night one or two persons to sit up in his Room to attend him And she believes that he is absolutely unable from his State of Body to attend at Westminster to give Evidence in the Tryal of this Cause And the said Margaret Taylor for herself upon her Oath saith that she attends the said Nicholas Sprimont and hath so done for some Months past and that she sits up every other Night with him That he is very infirm and weak and she verily believes that he is not able to attend to give Evidence in this Cause.

Sworn &c

CASE OF MESS. DUESBURY & HEATH v. BURNSALL.

1769 Aug^t 17th. Mr James Cox

Bo^t of Nicholas Sprimont

All the Mills Kilns Bruisers Moddells in Wax—in Lead—Presses Moulds All the manufactured & unmanufactured Porcelaine, Workshop, Buildings And all the materials & Utensils of what nature or kind soever And all the Chattles & Effects whatsoever of & belonging and now being in upon or about the Shops & Warehouses or in any wise belonging to his late manufactory in Lawrence Street at Chelsea for the sum of £600.

Received 17th August 1769 of Mr. James Cox
the sum of £600 in full for all the Articles of the
Manufactory abovementioned and all demands

| | |
|----------------------------------|-------|
| By Cash | 300 |
| By his Note at 6 Mo ^s | 300 |
| | <hr/> |
| | 600 |

A handwritten signature in dark ink, reading "Nicholas Sprimont". The signature is written in a cursive style with a large, ornate initial 'N' and a long, flowing tail that ends in a small loop.

All the Fixtures now in the Hay loft formerly
the large Warehouse and the Glass Cases in the
Lower Warehouse at £12.

Received at the same time the Sum of Twelve
pounds in full for the above mentioned Articles.

Nicholas Sprimont.

"Soon after Mr. Cox had purchased the Trade
of Mr. Sprimont he found it was a Manufactory
that did not suit him he disposed of the same
to Messrs. Dewsbury & Co. Proprietors of a
Manufactory of the like nature at Derby who
paid him the above £612 and also the further
Sum of £189 10^s for Clay & Tradesmens Bills for
putting the Warehouse &c in repair wch Messrs
Dewsbury & Co p^d. to Mr Cox on 9th Feb 1770.
In the intermediate time between August & Feb
& perhaps previous thereto Mr Sprimonts Fore-
man or Clk one Francis Thomas embezzled a great
quantity of finished & unfinished Porcelain to the
amount of sev^l hundred pounds & it can be proved

by the Persons who made the goods that those contained in the Inventory hereafter mentioned were Manufactured by & were the property of Mr. Sprimont & were most certainly part of the Goods meant to be sold by the above Inventory Messrs. Dewsberry & Co being informed thōf frequently applied to Mr Burnsall the Exōr of Francis Thomas to have the Goods returned and the Books of Acc^t. delivered up but could not succeed thereupon they applied to Mr Sprimont who sent the following Letter to Mr Burnsall."

Mr Burnsall Knightsbridge March 21st 1770.

As I understand that there is a very large Quantity of my Porcelain both finished & unfinish't that are not yet delivered to Mr Dewsbury this is to desire that you will deliver the whole to him immediately being his property & you will oblige

Your most humble Servant

N : Sprimont.

23rd May 1770. Mr. Burnsall not paying any Regard to this Letter Messrs Dewsbury & Company were advised to make a formal demand of the sev^l Articles in the follg Inventory when Mr Burnsall declared that he had not seen nor interfered with any of the Testors Goods except receiving the sum of £3,000 In Trust for Thomas's children.

The Inventory here referred to furnishes interesting information as to the kind of goods made prior to 1769, so it is printed *in extenso* :—

"Unfinished Ware late the property of Mr Sprimont now of Mr William Dewsberry and Mr John Heath in the House of the late Mr Sprimont at Chelsea afterwards of Francis Thomas his Servant deceased in the possession of Mr. Burnsall as Executor of Mr. Thomas.

- 20 Dozen fine Dishes & plates blue & White
- 20 Dozen White Do.
- 6 Bell shaped Cups & Saucers
- 6 Single handed Cups Do.
- 2 Fine blue Bottles 12 Inches high
- 12 Crimson Plates & dishes
- 4 Large oval white Baskets
- 6 Pair of double handed Cups & Saucers White
- 50 Dozen of White knife handles
- 400 Tooth Pick Cases.
- 15 Toilette Boxes
 - a White Chimney Piece
- 4 White Jars on the Drawers
- 6 Dresden Jars
- 5 Sea Green Toilette Boxes
- 1 Set of Seasons on Pedestals
- 1 Double branch Candlestick
- 6 Blue & white Caudle Cups Covers & Saucers
- 4 Jars in Mazarine blue

ENAMELL^D WARE

- 1 Satire Bottle blue & gold finish^d as usual
- 2 Royal Pattern perfume Vases crimson & gold
- 2 Beautiful Square perfume Jars pierced neck & cover
in Flowers blue and Gold
- 1 Pheasant Jar blue & Gold in natural flowers
- 1 Perfume Pot on Pedestal decorated with Cupid &
flowers with a crimson Ground enriched with bur-
nished & Chased Gold.
- 1 Perfume Jar & Cover with Figure of Season sitting
by painted with a Bird
- 1 Double branch Candlestick of the Seasons
- 2 Cups of Crimson Ground in figures & chased & bur-
nished Gold
- 3 Saucers to Do.
- 4 Blue & gold Cups painted & figures &c
- 2 Saucers to Do.

CHELSEA STATUETTE OF
BRITANNIA

Holding a Medallion of Geo. II.

Subjects on base *printed* and coloured.

No mark.

H. $14\frac{1}{2}$ in.

FRANKS COLLECTION, B.M.



-
- 12 Double handed Caudle Cups & Saucers in blue & gold painted in figures.
 - 15 Fine Queen's plates in blue & gold & enamell^d with flowers & birds
 - 12 Plates in blue & gold painted in birds
 - 3 Dozen of twelve scollop^d plates painted in flowers
 - 6 Dozen of plates in birds Green edges
 - 6 Dishes painted in fruit with Brown edges
 - Plates D^o
 - 4 Doz: new pattern Compotiers in fruit flowers & birds
 - 2 Plates crimson & gold painted in birds flying
 - 1 Large Dish for Turenne royal pattern in birds & flowers
 - 4 Dozen plates in flowers birds &c different sorts
 - 6 Large Sallad Dishes painted in fruit
 - 2 Doz: Shell plates in flowers & finished with gold
 - 6 Dishes & plates very blue gold & flowers & enriched in burnished gold.
 - 4 Dozen Smelling Bottles
 - 3 Doz: Snuff Boxes
 - 1 Dresden Tooth pick case small in flowers
 - 1 Group of Boys for the top of a Clock
 - 2 Figures on Horseback for Desert very good
 - 1 Thermon Pedestal
 - 1 Chimney piece in the parlour
 - 1 Jonquil Jar & Cover
 - 2 Doz: painted plates in birds with blue pannels
 - 2 Toilett Boxes in figures blue & gold &c
 - 6 Dresden Saucers
 - 4 Heart shap^d Jars painted in birds & Jessamine flowers &c
 - 4 Crimson & gold Urns with mask heads
 - 1 Compleat Tea Set Crimson & gold in flowers
 - 4 Blue & gold Caudle Cups & Saucers
 - 12 Branch Candle Sticks white & gold
 - 1 China Snuff box mounted in gold with an Agate Lid
 - 200 Snuff Boxes unmounted

- 200 Tooth pick Cases
- 1 Ledger Book bound in green
- 7 Other Account Books
- 1 Box of Orange red
- 6 Burnishers
- 40 Vases and Urns
- 40 Pair of figures of various sorts & sizes
- 30 pair of Candlesticks various sorts & sizes
- 7 Compleat Tea and Coffee sets
- 20 Dozen plates
- 100 Comptiers of different sorts finished.

"The said Francis Thomas had a Wife and four Children to maintain & had only £150 p Ann for about six Years only but it is now said he died worth £8000 and upwards & was not worth a Shilling when he went to live with Mr Sprimont.

"Since the Application to Mr Burnsall as the Executor of Francis Thomas he has at a Sale which he lately made at his own Auction Room included part of the Articles in the Inventory abovementioned which have been sold to different persons and others bought in by himself at a very low rate in order as presumed to lessen the Value of them in Case Messrs Dewsberry & Co. succeed in their Suit.

"However Messrs Dewsberry & Co have had the precaution to send their Workmen to the Sale in order to observe which and how many of the Articles in the foregoing Inventory ment^d were offered to Sale & finding many were They have taken down the prices at wch they were respively sold tho' immensely under Value even at Prime Cost & as Mr. Burnsall continues to refuse to deliver up the several Articles unsold or make satisfaction for the same And also refuses to deliver up the Books of Account in Order as is supposed to conceal the Articles taken from Mr Sprimont."

This action was closed after two years' litigation—Duesbury paying the costs. Mrs. Thomas's state of mind had become deranged, and she had been confined in a madhouse; the

attorney swearing there was nothing left to support the four children, the court ordered the case to be closed.

Thomas was buried in Old Chelsea church-yard. The inscription on his tomb, kindly supplied to me by Mr. Randall Davies, reads as follows:—

"Here lies the body of Mr. Francis Thomas, Director of the China Porcelain Manufactory of Lawrence St., Chelsea, departed this life between the hours of ten and eleven o'clock Sunday night the 6th of January, 1770, in the 45th year of his age.

"Surely the tenderest husband, the best of fathers, and the sincerest friend, whose death is greatly lamented by us and all his friends.

"Oh! but when the great God does call
And summons us both great & small
Therefore let us my friends prepare
Like this the best of fathers here."



CHELSEA SCENT BOTTLE—PIERROT AND PANTALON PLAYING HIDE AND SEEK
ROUND A DOYE-COT; PIERROT'S LEG IS SEIZED BY HARLEQUIN. INSCRIBED
BENEATH, "STRATAGEME D'AMOUR." H. 3½ IN.
II FRANKS COLLECTION, B.M.

CHAPTER V.

DISCONTINUANCE OF THE LONDON PERIODICAL SALES.

DERBY AND CHELSEA CATALOGUE.

THE last Derby Porcelain Sale Catalogue of goods sold by Mr. Christie mentioned in Mr. Nightingale's volume is dated May 23, 1785. The writer has an original letter, dated October 19, 1785, addressed to Mr. Duesbury jun., which throws some light upon the discontinuance of the periodical London auction sales of the products of the Derby and Chelsea factories, which reads as follows:—

SIR,

The Gentlemen of the China Trade have directed me to inform You that your promising to discontinue your Spring Sales to the Nobility has met their approbation. They have desired your acceptance of the thanks of the Society for the same, and have unanimously agreed to assist the Derby Manufactory by forwarding the Sale of its Manufacture; hoping at the same time Mr. Duesbery will never lose sight of the Interests of the Members of the China Society.

I am, Sir, your most obedient

humble Servant,

WM. HEWSON.

Aldgate, 19th Oct., 1785.

The following catalogue or "list" is reprinted page for page from the original, and the remark made on the title

page "That they have now opened a commodious Warehouse in Bedford Street, Covent Garden," suggests that it relates to the years 1774-5, as Duesbury leased the show room in 1773. From the long and elaborate descriptions of many of the objects, they must have been amongst the finest examples produced at either Chelsea or Derby. This list of the "Chelsea Derby" period, supplementing the reprint catalogues issued by Mr. Nightingale in his "Contributions towards the History of Early English Porcelain" and Mr. R. W. Read's reprint of the 1756 Chelsea Catalogue, becomes of considerable interest to collectors.



CHELSEA SCENT BOTTLE—SHAKESPEARE STANDING LEANING ON A PEDESTAL,
WITH BOOKS, FROM WHICH HANGS A ROLL, INSCRIBED. H. $3\frac{7}{8}$ IN.

FRANKS COLLECTION, B.M.

Mess. DUESBURY and Co.

Proprietors of the DERBY and CHELSEA

Porcelane Manufacturies,

MOST RESPECTFULLY BEG LEAVE

To acquaint the NOBILITY, GENTRY, and the PUBLIC in general, that they have now opened a commodious Warehouse in *Bedford Street, Covent Garden*, with large Assortments of the following Articles, specified in this Catalogue :

THE ORNAMENTAL PART

CHIEFLY CONSISTING IN

Jars, Vases, Urns, Tripods, Altars, &c.

Designed in the antique and modern Taste, with great Choice of richest and most elegant Decorations of FIGURES, EMBLEMS, and HISTORIES, taken from ancient History and Mythology, adapted for the Embellishment of Chimney-Pieces, Cabinets, Toilets, Consoles, &c.

A N D

THE USEFUL PART

Furnishing an extensive Variety of rich and select TABLE and DESERT SERVICES, elegant TEA, COFFEE, and CHOCOLATE EQUIPAGES, CAUDLE and CABINET CUPS and DEJEUNES, from new Patterns, in the most approved present Taste.

TO WHICH ARE ALSO ADDED FOR DESERT SURTOUTS,

Great Choice of Biscuit Groups and Figures in a grotesque Stile, from accurate Designs, elaborately finished even to the minutest Imitation of Lace.

* * In Order to make the natural Productions of the mineral Kingdom in the County of Derby, so deservedly admired Abroad, and unike in their Kind, go Hand in Hand with the Productions of Art and Industry, Mess. DUESBURY and Co. in hopes of still adding to the Satisfaction of the Public, are exhibiting, at the same Time, a Collection of the curious and universally admired DERBYSHIRE FLUORS, Alabasters, Marbles, and various Crystalizations, peculiar to this Island, worked into Slabs, Obelisks, Pyramids, Columns, Pillars, Cups, and Vases, of select Forms and of Colours bordering upon Amethysts, Sapphires, Topazes, Agates, Jaspers, Emeralds, &c.

P R E F A C E.

INDUCED by the Encouragement with which we have been favoured from the Nobility and Gentry, we have extended and improved our Manufactures of Derby and Chelsea Porcelain, ornamental and useful, in the antique Taste.

Depending totally on the further Protection and Encouragement of a liberal Public, humbly flatter ourselves with the kind Continuance of their generous Assistance, by which alone we shall be enabled to rear up and to support many ingenious Artists and industrious Labourers, and not only to save their Country from sending large Remittances abroad for obtaining such attractive and useful Ornaments, but even to extend a considerable Branch of Commerce to foreign Nations, which we have great Reason to believe from our late Demands.

L I S T

OF THE

Principal Additions made this Year

TO THE NEW INVENTED

GROUPS, | VASES, | BEAKERS,
JARS, | URNS, | CUPS,
CHALICES, &c.

OF

Mr. D U E S B U R Y ' s

Derby *and* Chelfea MANUFACTORY

OF

PORCELAINES, BISCUITS, and CHINA
WARE, both ORNAMENTAL and USEFUL.

- In.
- 1 THEIR present majesties the king and queen, and royal family, in 3 grouped pieces in biscuit—the center piece represents the king in a Vandyke dress, on a blue and gold bassement, supported by four lions, leaning on an altar richly ornamented in blue and gold, with hanging trophies of the polite arts and sciences. The crown, munde, and scepter reposing on a cushion of crimson, embroidered, fringed, and tasselled in gold 14
 - 2 A truncated *vase* in lapis lazuli blue veined with gold, with white and gold scollop'd and leaved pediment zone and top; round the vase are four Cupids, two holding a festoon in gold, fixed to two gold faces of satyrs, and two riding on dolphins forming the anses. On the cover is a genius vanquished by Cupid. The body of the vase is supported by 2 naiades, or sea gods, and the pedestal answering the vase has four sphynxes for its supporters, the emblems of wisdom 16½

CHELSEA-DERBY VASE.

White Glazed state.

"A truncated Vase, with scalloped and leaved pediment, zone, and top. Round the Vase are four Cupids, two holding a festoon fixed to faces of Satyrs, and two riding on dolphins forming the anses. On cover is a Genius vanquished by Cupid. The body of the Vase is supported by two Naiads or Sea-gods."

Most probably modelled by Rossi.

Chelsea-Derby Period.

This Vase is No. 2 in Old Catalogue, but without the Stand. See page 54.

H. 13 in.

FROM MR. JNO. HAWKINS' COLLECTION.



- 3 The same, in fawn or flesh colour, and less gilt—forms, figures, and dimensions the same 16 $\frac{1}{2}$
- 4 A sky blue, two handle oblong vase, and pedestal with white and gold foliages, coloured landscapes, pierced neck and cover 16 $\frac{3}{4}$
- 5 A set of three *vases* of a crimson ground, richly ornamented in white, blue, and gold ; the center vase is of a cup form, hung with an oak leaved gilt festoon, supported by two lions faces ; two white and gold dragons form its anses and support two festoons, twisting their tails round the under one, and holding up the upper one of white flowers with their snouts. The cover, with its turban shaped rim, is surmounted with an open winged white eagle, it stands on a rich pedestal with four angular couched white Griffins, gilt bills, claws, and festoon. Height of the center cup and pedestal together 16 $\frac{1}{2}$
 The two side vases scallop'd and double festoon'd in gold and white, with four white masks and candle socket tops, are surmounted by two corresponding golden sphynxes, standing on a matching pedestal, with four white foliated masks in the base corners
- 6 The same vase and pedestal, sea green, as No. 2, &c. with coloured Cupids, dolphins, sea gods, and sphynxes 13 $\frac{1}{2}$
- 7 A crimson coloured *flask* with gold flowers, two white and gold handles, and two round cartouches, one representing a coloured landscape, the other a sea god pursuing a Nymph, center piece 16 $\frac{1}{2}$
- 8 A white four legged two handled *vase*, etched in gold and green, with two Turkish figures and birds coloured, an open worked neck and cover 15
- 9 A long necked sky-blue and gold *vase*, with two twisted gold and white handles, adorned with two heart shaped cartouches, representing a bouquet of coloured flowers and the fable of Glaucus 14 $\frac{1}{2}$
- 10 A mazarine blue gold veined two handled rich *vase*, with twisted ribs, two gold masks with festoons, and a gold pine top 14 $\frac{3}{4}$
- 11 A pair of white Chelsea *jars*, with four furrows, two foliage handles edged blue and gold, decorated with coloured birds 14
- 12 A purple and gold ground flask, with a white and gold foliage twisted round it ; two round cartouches present a group of coloured flowers, and a Flemish entertainment 13
- 13 A set of 3 crimson coloured crown topped *urns*, with white and gold buttoned squared anses, and circular cartouches, representing on the center urn Venus and Adonis, painted after a drawing of Boucher, and a bouquet ; the two side 13 $\frac{1}{2}$

urns of the same form, represent Dido receiving Æneas, Vertumnus and Pomona, and two landscapes, white and gold festoons pass through the anses $13\frac{3}{4}$ and $9\frac{3}{4}$

N. B. The two vases, No. 28, being added, form a set of five.

- 14 A sea green white spotted ground *flask vase*, with white and gold foliage handles, and two round cartouches, with a coloured bouquet, and a Savoyarde teaching her boy to play on the viol $13\frac{1}{4}$
- 15 The same *vase* with No. 10, but the mask of a long bearded river god, coloured $13\frac{3}{4}$
- 16 A mazarine blue gold watered *vase*, with white and gold foliage and pierced tops, handles, and faces, adorned with cartouches in crimson, representing Jupiter and Io $14\frac{1}{4}$
- 17 A pair of Crimson and gold four sided and four legged rich *jars* edged with a white and gold foliage, topped with a white and gold basket-work surmounted with a small coloured bunch of flowers; the four sides representing alternately in colours, groups of flowers, birds, Silenus and Bacchus $13\frac{3}{4}$
- 18 The same *vase* with No. 10, in sky-blue and white edged with gold $14\frac{3}{4}$
- 19 A pair of *urns* similar to the side urns described in No. 13, adorned with medallions imitating cameos $9\frac{1}{2}$
- 20 The same *jar* as No. 11, in sky-blue edged in white and gold with coloured cartouches of birds and flowers $13\frac{1}{2}$
- 21 The same in white with green festoons and trophies tied in gold with gold and white foliage handles $13\frac{1}{2}$
- 22 A Chelsea set of (3) *beakers* with 6 alternate longitudinal divisions, mazarine blue and gold and white with coloured birds; the anses branched in white, edged with gold; the middle beaker has a perforated cover 13
- 23 A pair of white *vases* edged with gold, with perforated necks and covers, adorned with festoons of coloured flowers, the pediment sky-blue on a white and gold pedestal 10
- 24 A crimson coloured *vase* adorned with embossed coloured flowers and foliages in white and gold, a white and gold basket cover topped with a bunch of flowers, two oval cartouches with coloured flowers and birds on one side and a woman drinking on the other 12
- 25 The same in white edged with blue and gold, adorned with coloured birds 12
- 26 A pair of blue celeste *vases* hung round with festoons of embossed white flowers supported by three cariatides with open tops fixed on pedestals 10
- 27 A pair of blue, celeste, gold-edged, onion-shaped *vases* with three gold rings and a pierced cover fixed on a tripod, with three goats heads and feet in white, flesh colour and

- gold from the base of the tripod round a pine arises the
Pythian snake 9½
- 28 A crimson coloured set of 3 pieces, an octagon vase in gold
edged compartments, divided by white ribs; the calix of
the vase adorned with four white lions heads and gold
rings in their mouths, the 2 side vases of inverted cups
and anses, with their pedestals 10¼ and 14
- 29 Another set of the same form in sky-blue and gilt lions
faces 10½
- 30 A set of (3) sky-blue, two handled *vases* with white em-
bossed flowers, the side vases in the form of beakers have
white half handles 11 and 7½
- 31 A set of (3) gold striped and white *vases* adorned with co-
loured sprigs of flowers; the center vase has a white fluted
foot, scolloped bottom and edged with gold, two white
goats heads serve for anses, the rim of the vase is a frize
with a gold vine branch, the top terminates in a pine with
hanging white leaves; the two side vases have a perforated
white and gold neck and streight anses 7½ and 9½
- 32 An octagon vase of the form of No. 28, in mazarine blue,
white and gold with 2 side vases on pedestals 10½
- 33 A tripod, similar to No. 27, in crimson and gold 9½
- 34 A crimson coloured flat shaped rich pair of *urn vases* and
pedestals, with a laurel wreath round and a white gold
fringed drapery festoon, supported by two white masks;
to the gold rimmed neck are fixed two white rams heads
as supporters to a golden festoon, the top, calix and foot
are foliated in white and gold,—heighth of the vase seven
inches, breadth 7½ inches and with the pedestal 11
- 35 A pair of crimson coloured elegant *vases* with white gold
edged spiral anses, supporting a white embossed garland
of flowers running through two gold rings, the neck
white and gold leaved flowing with twisted stripes down
to a gold triple reed bound in blue, the pediment an-
swering the neck 9
- 36 A pair of white *urns* adorned with green and gold top,
rim, festoon and bottom leaves intermixed with purple;
the body of the urn is scattered with flowers 9
- 37 A set of *calices*, of three pieces; the center-piece, of a tri-
lateral form, represents in its three compartments coloured
sacred subjects on a white ground; the corners and pedi-
ments are sky blue edged in gold with golden festoons,
&c. the top is adorned with three rams heads in gold, 3
gold lions couched on the pedestal support the whole, 11½
inches, the two side pieces of a truncated conical form,
adorned in the same manner as the centre piece, re-
present three other sacred subjects 9½

- 38 The same set of *chalices* in crimson represent several groups of Bacchanals in chiaroscuro. Dimensions the same
- 39 A set of (three) buff-coloured *vases* of the form described in No. 31, ornamented with antique chiaroscuro festoons, medallions fixed on pediment slabs of lapis lazuli veined with gold 10 and 7½
- 40 a pair of mazarine blue *vases*, white and gold pierced neck, top, foot and pedestal, adorned with 2 rams heads and festoons in gold, measuring with the pedestal 10
- 41 A pair of mazarine blue cup-formed *urns*, hung with a white drapery, their clongated white necks adorned with blue gold edg'd twisted furrows, the top rim with gold nobbs, is supported by two lions heads, holding a laurel festoon in gold 19
- 42 A large *beaker*, sky-blue ground, spotted in white ; two dolphins, lion footed, standing on white goats' heads form the two anses, in crimson and white, edged in gold ; the mouth of the beaker, and the top of the vase, are furrowed with twisted crenures in white and gold : the zone of the top is adorned with golden lions, turned towards white and gold masks ; the rim of the cup-part is a foliated and crenulated friese white and gold ; round the body of the vase are eight gold framed head in chiaroscuro, imitating antique cameos, suspended to a festoon in gold, with detached pateras ; the pediment striped in gold, in alternate triangles ; the foot covered with gilt leaves ; the pedestal, in white and gold, has four white sphynxes for angular supporters, over which runs a gold festoon, fixed to the surbase ; the whole, with the pedestals 20
- 43 A triangular monumental *Pyramid*, the same Form as described No. 37, in sky-blue and gold, the compartments painted in bacchanalian figures 11
- 44 A pair of *Urns*, of the same shape as No. 13 in fawn-colour, with fruit cartouches and pedestals corresponding 10
- 45 A pair of *essence-flasks* for toilettes, of a spade form supported with rich pediments on four gold rams heads, and adorned with inedallions, some representing cards, some cameos, &c. 7¾
- 46 A pair of crimson coloured *candle vases*, with white and gold edge masks and drapery festoons, tied with seagreen knots answering the base slabs, crowned with a gold edged pine button and corresponding nossels, and adorned with white rims, gold festooned edges and white and gold frieses 8 and 9
- 47 A mazarine blue center *vase*, and white and gold pedestal, on a black marble slab, white and gold edged twisted pediment ; the body of the vase edged at top and bottom with golden reeds, and adorned with a rich garland of embossed

- white and gold flowers running in festoons thro' two spiral white and gold anses, and thro' two golden rings. The neck of the vase, answering to the Pediment, is hung with gold edged foliages ; the same adorn also the cover with a gold button and gold lined edges. The vase 9 in. and with the stand 13
- 48 A center *vase*, sky-blue, white and gold, with a corresponding pedestal. The body of the vase, compressed, is adorned with two gold bordered cartouches, one with a woman and child finely painted, and the other with a bouquet. The anses formed by two white and gold foliages, the neck pierced and covered 10½
- 49 A Mazarine deep blue *urn vase*, onion shaped, richly ornamented with a white and gold foliated rim, hung with a gold festoon, connected with two goats heads, and forming two anses above them ; the white and gold pedestal corresponding. See No. 34 10
- 50 Another ditto, in pea green, differently ornamented, but without festoons, with white and gold foliage handles, top, pediment, frieses and pedestal 10
- 51 A pair of skie blue octagon two branched *candle-vases*, on a white base, with 4 white gold tipped lion-claws, two gold Satyrs heads support the branches, and a white and gold festoon, the cover terminating in a gold flame 12
- 52 A pair of small skie blue white and gold edged *candle-vases*, with white rams heads, placed on the friese, and supporting a festoon of gold fixed on lapislazuli square slabs 8¼ to 6½
- 53 Another pair of ditto, same colour, somewhat smaller 6 to 8
- 54 A pair of buff-coloured white and gold *candle vases* with white goats heads, rims, zones and bases, adorned with gold festoons and laurel-wreath edges, foliages, top-covers and nozels fixed on blue and gold slabs 8½ to 10
- 55 A pair of buff-coloured *vases* edged and festooned in gold with white stags heads, rims, zones, tops and pediments 6¼
- 56 A pair of elegant *vases* in skie blue, the neck, rim and bottom in purple coloured, gold-edged and ornamented frieses ; two rings of the same serve for handles and receive a gold tissue festoon—the foot fixed to a gilt slab 11½
- 57 A pair of globular skie blue, three claw-footed and goat headed *tripods* with white and gold borders, foliages and top buttons, the covers perforated, fixed to round gold edged pedestals 10
- 58 A set of three white *vases* strewed with flowers, adorned with blue and gold festoons ; the centre vase with green reed handles fixed to the bottom part over a blue and crimson scollop'd calix, the festoon supported by two queens heads, the top in blue and crimson mosaic gold-

- Inches high
- edged work, topped with a pine cone in gold ; the centre vase measures $13\frac{1}{2}$ inches in height, 8 inches in breadth and with its griffin pedestal 17 inches ; the two side-vases measure 9 inches, and with their white and gold lion-clawed pedestals
- 59 A set of five white *urns* and *vases* with crimson cameos, cupids, sky-blue and gold foliage handles, gold edged tops and bottoms with gilt, acorn, ball and buttons to the covers 6 8 $9\frac{1}{2}$
- 60 A set of (three) sky-blue white and gold octagon inverted vases and corresponding pedestals, as No. 28 14 and 10
- 61 A pair of mazarine blue and gold fluted Corinthian pillar candlesticks 11
- 62 A pair of white *beakers*, white and gold foliage handles, adorned with embossed and enamelled sprigs of flowers, two gold bordered cartouches one representing Bacchus the other Ariadne, matched with flower pieces 11 $\frac{1}{2}$
- 63 A pair of crimson coloured flat *flasks* and covers, ornamented with garlands in gold, two white and gold foliage handles, and two heart-shaped cartouches with a gentleman playing on the flute and a lady playing on the lute, painted in colours and matched with landscapes 10
- 64 A pair of sky-blue *vases* with rams heads in gold, on the horns of which hangs a white and gold festoon ; neck and top perforated, white and gold pediment and base 7
- 65 A pair of white crown-topped *urns* studded in gold, of the form No. 13, two round gold framed escutcheons represent the sacrifice of Iphigenia and the departure of Æneas, after Mr. Moreau's design, with two matching sea-pieces, pedestals white and gold 11 and 13 $\frac{1}{2}$
- 66 Another similar pair in sky-blue, white and gold, representing Diana and Endymion, and Venus with Adonis, with opposite landscapes, painted in enamel in circular gold edged cartouches and pedestals corresponding 12
- 67 A pair of sky blue two-handled *vases*, with golden lions heads supporting a gold striped and white festoon drapery ; a long neck with twisted white gold edged ribs, and a white and blue divided foot on a white gold edged slab 10 $\frac{3}{4}$
- 68 A sea-green oblong pair of small *vases* studded in gold, white mask handles, white ribbed top and bottom, white necks with gold annular reeds, and gold edged foliages ; a golden festoon and pediment fixed on blue gold veined slabs 6 $\frac{1}{2}$
- 69 The same pair of *vases* in sky-blue with biscuit ornaments, and a few gold edges, on black and gold slabs 6 $\frac{1}{2}$
- 70 A mazarine blue globular center *vase* ornamented in gold, with two white double branched handles tipped with gold,

- two round cartouches framed in a double gold ring, representing Cupids playing with a Caduceus, and flowers painted in enamel 12
- 71 A set of (three) white long *jars* with white blue and gold foliage handles and an open-worked white blue and gold bell-cover; the sides, painted in enamel, represent beautifully coloured birds and flowering shrubs 13½ and 12½
- 72 A pair of covered *beakers* as described in No. 22 13
- 73 A pair of sky-blue, ring-handled *vases*, shaped as No. 56, with white frieses 11¾
- 74 An egg-shaped green *vase* spotted in gold circled specks, with 6 perforated scollops in the body and cover, a crimson segmented band with gold and white lines of beauty and festoons, topped with a white and gold renuncula, and other uncommon ornaments, on the pediment and cover 9
- 75 A pair of crimson *candle-vases* with a white rimmed and white leaved bottom-nozels and gold acorn top, white rimmed and foliated neck, white goats head handles, white and gold friese, white festoons, white leaved pediments and white rimmed base on a gold slab 7 to 8½
- 76 A pair of crimson coloured *vases* edged in gold, white rim, perforated neck, foliage handles tipped with gold, a garland of flowers in relief hung in festoons round the vase, a scalloped, gold-tipped bottom, crimson foot with a white pediment on a square gilt slab, the cover perforated with crimson and gold edged twisted apertures and a gold pine top 7½
- 77 A pair of cup-formed, agate coloured *vases* with two gilt goats head handles, from the horns of which hangs a white and gold festoon; the white gold edged neck and cover pierced with long apertures, topped with an agate button; the bottom and pediment white and gold fixed to a square gilt slab 7
- 78 A buck-coloured pair of *vases* with gold and white artichoke tops, the neck with two gold foliated edges, the handles two gilt masks supporting a white drapery festoon with gold fringes and gilt pine cones pendant from the knots, a white frieze with gold borders, white artichoke bottom tipped with gold and a gilt base fixed to a blue and gold square slab 8
- 79 A pair of flesh-coloured *vases*, the shape an inverted truncated cone with a white and gold artichoke top, a white gold rimmed neck with diagonal gold edged apertures, 2 black and white goats head anses hung with white shaded festoons and medallions, a white and gold foliated bottom, foot and pediment on a lapis lazuli slab 7½

- 80 Another pair of buff coloured *cup vases* with a gold acorn top and gold edged leaves, a white rim with small knobs, gold leaved neck and friese, two white goats headed handles and festoons, gold leaved bottom and foot with a white base and surbase fixed on a sea-green slab 8
- 81 A pair of cup-formed *vases* with a gold ground, painted with roses, lilies, tulips, anemonies, and a variety of other flowers, the top a white and gold artichoke and leaves, the neck white with transverse longitudinal apertures trimmed in gold streight anses, white bottom with embossed leaves, white and gold foot answering the neck, and a fasciated pediment on a blue slab 8
- 82 A pair of egg-bodied *cup vases*, with a gold artichoke top and leaves, a white neck with gold edged leaves and golden twisted lines, white and gold rims and spiral anses, through which and two gold rings runs a golden embossed garland of flowers in festoons, pediments answering the neck fixed on a square gold lined slab 9
- 83 A pair of crimson coloured *cup vases* shaped like those of No. 29, with white goats heads and gilt festoons, upon a blue slab $7\frac{1}{2}$
- 84 A pair of sea-green *vases*, with two white fawn's heads crowned with vines in gold, the white and gold festoons ornamented with pendant cameos, black and white embossed, the heads of M. Jun. Brutus and Antonius, the top, rim and foot white and gold and festooned neck in gold 8
- 85 A pair of wide mouthed, two-handled, sea-green *cup vases*, the top, neck, anses, masks, friese and pediment in white foliages edged with gold; under the friese runs a white line of arches pined in gold, over the calix of the vase is a white band with four gold circle slabs white and gold $8\frac{1}{2}$
- 86 The same pair in crimson colour
- 87 A pair of lapis lazuli blue and gold veined *candle urns*, top, gold artichoke, with a double leaved white bottom, nessel blue and gold, white rimm'd, and white leaved base tip'd with gold, border of the urn, white edg'd in gold, the body of the urn hung with festoons in gold, tied to a gold hoop, and to a pair of white gold edg'd short foliage handles, bottom of the vase, a white scollop tip'd with gold, the foot with six S's in gold, white pediment and slab lined in gold 7 and 8
- 88 A pair of pear shap'd wide mouthed *beakers* (amphoras) white and crimson, edg'd with gold, the body adorned with gold framed antique heads, imitating white marble medallions, surrounded with laurel wreaths $6\frac{1}{2}$

- | | Inches high |
|--|-------------|
| 89 Another pair of the same, all white, except the pediment, in crimson, mouth, handles, and foot edg'd in gold, the body adorned with crimson pateras, hung with green festoons, intermix'd with full fac'd chiaroscuro female masks, veiled and joined by a drapery festoon | 6½ |
| 90 A maroon or copper coloured rich <i>urn vase</i> , center piece, two sea green anses fixed on two lions heads, tipped in gold, terminating in masks of Cupids; to the upper, gold and white leaved border; a neck with white deep crenures, twisted and edged with gold; the body enriched with flying moths and butterflies, and a sea green embossed festoon hung on two gold nob'd pateras; the bottom, between two circles of gold, of a white foliage edged in gold and sea green; foot with a gold globular ring, and pediment with white and gold hanging leaves | 10 |
| 91 A pair of cone shaped purple coloured <i>vases</i> , adorned with three white and gold frieses, white stags head handles, and festoons, gold edge artichoke tops and bottoms, a gold striated pediment, and white gold edged slab | 6½ |
| 92 A pair of sea green <i>urns</i> , as described No. 13 and 65, representing in their escutcheons Æneas relating his misfortunes to Dido, and Polyxena carried to interment by the Trojan ladies, both after Boucher, with corresponding landscapes | 9½ |
| 93 A ditto, of the same colour, exhibiting playing groups of Cupids, and landscapes after the same | 9½ |
| 94 A ditto, in white and gold, the cartouches representing the history of Mycile, and the consultation of the oracle of Apollo at Delphos, after the drawing of Mr. Moreau | 9½ |
| 95 A pair of cup formed crimson coloured <i>urn vases</i> , with white necks fluted in gold, with great elegance; on the horns of two white rams-head anses, hangs a white festoon, tip'd with gold and tied in sea green knots; the foot and pediment of white and gold foliages and rings; slabs white edged in gold; top an inverted white and gold tulip | 8½ |
| 96 A pair of mazarine blue and gold Chelsea jars, with white and gold foliage anses and bottoms; the two cartouches represent a shepherd filling the lap of a sleeping shepherdess with flowers, and a nymph uncovered in her sleep by a curious satyr;—both are matched with flower pieces on the opposite cartouches | 13 |
| 97 A pair of crimson coloured dice cup shaped <i>flower pots</i> , with with moveable pierced flat covers, adorned with landscapes in a pair of cartouches bordered in gold | 6 |
| 98 A ditto, in sea green | 6 |
| 99 A pair of skie-blue onion shaped <i>urn vases</i> ; top, handles, | |

- neck, friese, bottom, and pediment, in white and gold, as
No. 49
- 100 A ditto, same form, but another design, very rich; the
cover, the body, and the pediment in crimson, studded with
a gold net-work; the top, neck, and bottom white and
gold, foliated, on a pea green ground; the broad edge
enriched with a gold zone; the base and tablet gold and
white
- 101 A pair of crimson coloured cabinet *cups and saucers*, span-
gled with gold; the cups with two white gold tipped fo-
liage handles; cups and saucers embellished with white
compartments to detach two antique heads framed in gold,
and suspended on a green and red laurel festoon tied with
blue knots Breadth $6\frac{1}{2}$
- 102 A ditto, of a different form and design, without handles,
studded with golden ringlets, adorned with alternate ca-
meos and trophies of war in chiaroscuro, placed in a white
ground, connected and incircled with the same laurel fes-
toon; the center of the saucer embellished with a rose in
gold within a laurel wreath ring, in a white ground,
edged with a cordon in gold Breadth of the cup $4\frac{1}{2}$ in.
Breadth of the saucer 6 in.
- 103 A pair of white *urn vases*, striated in gold, with two white
goats head anses hung with sea green and white festoons, on
the knots of which are suspended two white heads on a
brown ground, bordered within a crimson wreath; sprigs
of flowers are scattered over the body of the vase; the tops
white and gold foliated, terminate in an artichoke point;
the necks perforated with oblong transverse apertures edg-
ed in gold, the same as the pediment
- 104 A pair ditto, of the same form in mazarine blue, same
tops, anses, necks, and pediments on a gold wreath base
and white gold edged slab; the body of the vase with two
white oval gold framed cartouches, exhibits two coloured
bouquets of flowers
- 105 A white *gallon cask* with gold edged hoops adorned with
4 trophies of musick, emblems of love, in chiaroscuro sur-
mounted with a young coloured Bacchus seated on the
bung tasting a grape, of which he holds a basket full be-
tween his legs and a cup in his left hand, the barrel is
made to turn round on a pivot fixed in an or moulu pe-
diment, a satyr's mask holds an or moulu cock in his
mouth which opens and shuts by a spring
- 106 Another ditto with coloured trophies
- 107 A crimson coloured gold spangled pair of oval *cup bowls*
with pierced covers in white and gold cross branches, the
top edged with white and gold knobs, the body orna-

- mented with medallions and trophies, suspended on a green and red laurel festoon running through a white gold edged ground standing on four erect white and gold scollops
- 108 A pair of seagreen, white spotted, half convex, four legged *ice pails* with a rich border, foliage handles and feet, concave pannels in white and gold, two oval gold framed painted cartouches of landscapes and groups of shepherds heighth 5 inches, length $7\frac{1}{2}$
- 109 A pair of crimson coloured round *ice pails*, border and foot white, lined with green, white and gold foliage handles surrounded with golden garlands of flowers, four circular gold edged and flowered cartouches represent the four seasons, and coloured cupids, heighth $4\frac{3}{4}$ inches, width 8
- 110 A pair of *cups* with the same gold ground and flowers, as No. 81, the inside strewed with golden sprigs 5
- 111 A pair of gold striped *cups* with scattered flowers coloured Same dimension 4
- 112 A mazarine blue *ink stand*, with white and gold edged flutings, the pen-place cover topped with a white lamb, and adorned with a garland of flowers round its neck, the side of the penhold ornamented with a central ram's head and four festoons in white and gold, between the ink and sand boxes, and their elegant fluted covers, is a blue and gold leaved socket to hold a columnar fluted wax candlestick, the stand bottom is enriched with a white gold edged foliage border. Length $8\frac{1}{2}$ inches, heighth $6\frac{1}{2}$, breadth $4\frac{1}{2}$
- 113 a small set of octagon mazarine blue vases, the same as No. 28, with their white and gold pedestals, and inverted side vases in miniature 7 & 6
- 114 Another ditto in white and gold, same size, with fixed pedestals
- 115 A similar set in fawn colour
- 116 Another ditto in sky-blue, the center vase of which, round, white, with sky-blue flutings, a large gold and white moulding, gold anses with white festoon'd drapery, and four white rams heads on the fixed pedestal, a white top with fruits, and twisted blue and gold drops $7\frac{3}{4}$
- 117 a small pair of sea green wide mouthed open *jars*, white necks with gold rims, white cornice with emboss'd ox skulls, white satyr mask handles, supporting two white festoons, white leaved bottoms, white foot with eight golden twisted flutings, and a white leaved basis 4
- 118 A pair of flesh or pink coloured pear shaped open mouthed *jars*, handles and aperture, white foliag'd tip'd with gold, to the anses and to two knots are suspended four festoons of

- fruits, and two cameos with heads in shaded white, the base white and gold, on a blue and gold octagon tablet $6\frac{1}{2}$
- 119 a pair of sea green *vases* similar to those, No. 79, except their purple coloured festoons without medallions $7\frac{1}{2}$
- 120 A pair of sea green egg cup formed *vases*, top'd with a golden acorn on white gold edg'd hanging leaves, upon a sea green ground cover, a white and gold rim with white nobs, a white leaved gold tip'd neck, a gold and white freise, with two white goats heads anses, and two gold rings, suspending a gold leaved festoon, a white long leav'd gold edg'd bottom and foot, on a gold wreathed base and gold slab $7\frac{1}{2}$
- 121 A pair of candlesticks sea green ground, on an octagon pediment, adorned with gold festoons; the body consisting of a white Griffin supporting the nessel, elegantly finished in white and gold, height 9
- 122 Another pair ditto, the pediment enrich'd with white and gold leafage, the body consisting of white dragon, supporting the socket and superbly finished in gold—height $9\frac{1}{2}$
- 123 A very rich pair of *beakers*, or open-mouthed, egg-shaped large vases, of the size and form described under No. 42, in a gold veined mazarine blue, or lapis lazuli ground; the anses all white, edged with gold; the embossed goats heads, lions and mask entirely gold, as well as the festoons, and the bases of the pediments fixed on a square slab of corresponding lapis lazuli. The body of the vase too rich to receive any additional ornament from medallions, &c. no pedestals $16\frac{1}{2}$

DERBY BISQUE.

Russian Shepherd, with Guitar.
Daughter singing, and a Young Man
playing the Lute.

No. 387. Incised Mark.

Modelled by J. J. Spengler
about 1790.

IN THE AUTHOR'S COLLECTION.



CHAPTER VI.

LIST OF MOULDS, MODELS, ETC., BELONGING TO WILLIAM DUESBURY IN 1795.

THE following list of models and moulds belonging to the estate of Mr. Duesbury in 1795 shows the results of years of labour by the staff of designers and modellers employed by the Bow, Chelsea, and Derby works; for purposes of reference and identification it is invaluable to the ceramic student and collector. This list was made out, and a valuation put thereon in 1819, by four old workmen named Soar, Longdon, Farnsworth, and Hardenberg for the purposes of the chancery suit of "Duesbury *v.* Kean." The original spelling has been retained, and the numbered objects have been placed in consecutive order. These numbers will be found to vary in some instances from the later list given by Haslem,* and consequently from the same numbers found upon figures produced at a later date, but they are still very valuable in identifying and naming the specimens made prior to 1795. The un-numbered but enumerated moulds and models form a key for unravelling some of the mysteries of the older English ceramic world. By this list we are enabled to fix the date of the *modelling* of many figures made at Bow, Chelsea, and Derby prior to 1795. The dates of the make of figures made from these moulds extended over more than three-quarters of a century,

* Haslem, p. 170.

and must in each instance be approximately fixed by an examination of the mark, paste, colouring, gilding, and finish which the particular example exhibits.

It will be noticed that in some cases the name of the artist is given, viz., "4 seasons, by Bacon"; No. 381 "Pr. figures by Spangler." Other interesting items are :—"50 smelling bottle figures Chelsea" and "300 trinkets and seals." There must have been thousands of these made, yet how few remain to-day. The "Schreiber collection" at the South Kensington Museum, and the "Franks collection" in the British Museum, contain many interesting examples of these pretty miniature ceramic objects. Among eminent persons named in the list are—King Charles, Falstaff, Duke of York, Lord Howe, John Wilkes, Pitt, Shakespeare, Milton, Garrick, Admiral Rodney, bust of Voltaire, and another. There were also a "figure of Christ," "Our Saviour on the cross," twenty models of smelling bottles, "nineteen middle-sized busts," two busts laughing and crying philosophers, etc.

The total valuation of the moulds, models, etc., of the figures, vases, and trinkets was £2,181 3s. od.

The list of the useful moulds and models are not of sufficient interest to be printed in full. The following is a copy of the affidavit made as to their value:—

"The useful moulds and models mentioned in the list on the other side were examined by me the undersigned Thomas Heath on the 15th of April 1819, and valued at the sum of one hundred and thirty-seven pounds and ten shillings, which to the best of my judgment and opinion is a reasonable estimate of their value in the year 1795.

"THOS. HEATH.

"Derby, Apl. 15th, 1819."

A LIST OF MOULDS AND MODELS, WHICH BELONGED TO
THE ESTATE OF THE LATE MR. DUESBURY IN 1795,
AS ESTIMATED BY MESSRS. SOAR, LONGDON, FARNS-
WORTH & HARDENBERG.

-
- 1 A boy, 2 sizes.
 - 3 Elements, 3 sizes.
 - 3 Tryangular trypod.
 - 5 Set of Antique Seasons.
 - 7 Gardeners, 2 sizes.
 - 7 A vase, antique.
 - 8 Pair siting fruit and flower figures.
 - 8, 9 Pair Laying Goats.
 - 9 French horn and cymbal, 3 sizes, single figures.
 - 10 Ditto ditto 2 „ ditto.
 - 11 Pair of new lace figures—Spangler.
 - 11 Cupid Candlesticks.
 - 12 Fountain group.
 - 13 Pair of boys, each on a goat.
 - 14 Two sacrafice figures, 3 sizes.
 - 15 Small dancing figures, group.
 - 16 Large old Jupiter and Juno.
 - 17 A group, two figures.
 - 17 A vase.
 - 19 Large fountain vase.
 - 20 Fruit and flower figures, 4 sizes.
 - 20 Vase—octagon.
 - 21 David Garrick, Esqrc., 2 sizes.
 - 23 Fragments of the Royal family.
 - 32 Fisherman and woman.
 - 35 Four Seesons.
 - 37 Large group, Jason and Midia.
 - 38 Pair, Prudence and discession.
 - 39 Two Figures.
 - 39 Group, Arts and Scyances.
 - 40 Ditto.
 - 41 Ditto.

- 42 Group, Arts and Scyances.
- 43 Ditto.
- 44 Ditto.
- 45 Ditto.
- 46 Small group, 2 figs. dancing.
- 47 Group, 4 Seasons.
- 48 Four antique seasons, group.
- 49 Pair grotesque cat and dog figures.
- 50 Pair small figures, Sportsman and companion.
- 51 Small cat and dog figures.
- 54 New Justice.
- 55 Dresden shepherd, 1st size, 2 figures, 3 sizes.
- 56 Pair of Garland shepherds, 4 sizes.
- 56 Eight small vases.
- 57 French shepherds, 6 sizes.
- 58 Two pair piping shepherd and companion.
- 59 Five sences, small.
- 60 Singers, 3 sizes.
- 61 Pair Spring figures, 2 sizes.
- 61 Group, Arts and Scyances.
- 62 Welch taylors, 2 sizes.
- 63 Turks, 3 sizes.
- 64 Set of small seasons, 3 sizes.
- 65 Dyanna, 2 sizes.
- 66 Venus.
- 66 A Trypod Vase.
- 67 Small ewer.
- 67 Small Term Vase.
- 68 Group of 4 musical figures.
- 69 Grotesque seasons, small.
- 71 Boy and girl sitting in chair.
- 71 A vase.
- 73 Small group, boy and girl.
- 74 Dancing group.
- 76 French flower pots, 2 sizes.
- 76 Large Group.
- 77 Stocking mender.

-
- 78 Shoemaker.
 - 80 Large oval vases, 2 sizes.
 - 81 Shoebblack.
 - 82 Fury group, 2 figures.
 - 84 Hairdresser.
 - 85 Macaroni.
 - 86 Pair boy and girl siting on basket.
 - 86 Four element groups, 2 figures each.
 - 86 Large Term vase.
 - 90 Cook and companion.
 - 91 Macaroni.
 - 92 Fencer.
 - 92 Small ewer, 2 sizes.
 - 93 Children group.
 - 95 Sphinks and griffin candlesticks, 3 sizes.
 - 97 Vase, supported by 3 griffins.
 - 98 Hydra.
 - 98 Small ewer.
 - 99 Esculapius and companion.
 - 99 Small ewer.
 - 100 Large figure of Andromache weeping over the ashes
of Hector, 2 sizes.
 - 101 Pair small figures.
 - 104 Six small vases.
 - 109 Dominican.
 - 111 A Father Confessor.
 - 114 Mars.
 - 114 Season vases.
 - 114 Group of 4 small musical figures.
 - 115 Venus.
 - 116 Apollo.
 - 117 Jupiter.
 - 118 Neptune.
 - 119 Juno.
 - 120 Dianna.
 - 121 Minerva.
 - 122 Time

- 123 Four French Seasons, 4 sizes.
- 123 Vase by Spangler.
- 124 Vase by Spangler.
- 125 Large Chelsea Seasons, 4 sizes.
- 126 John Wilkes, Esqre.
- 126 Vase by Spangler.
- 128 Oval Vase.
- 129 Vase.
- 130 Vase by Spangler, 3 sizes.
- 131 Ditto do. large.
- 137 Pair figures, Madonna and prudent mother.
- 138 Ditto ditto.
- 139 Two groups, boy and girl, two in each.
- 141 Pair small seasons, boy and girl.
- 141 Fencing boy.
- 142 Swan and dolphin, 4 sizes.
- 143 Ditto ditto.
- 161 Four figures, Wisdome, Justice, Peace, and Plenty.
- 162 Wisdome and Justice, 2 sizes.
- 176 Hydra.
- 177 Ditto.
- 178 Macaroni.
- 179 Four small musical figures.
- 182 Four boys riding on goat and panther.
- 183 Boy and girl, Cupid and DiscreSSION.
- 184 Small boy and girl.
- 185 Swan and dolphin.
- 192 Neptune.
- 193 Baccus and Arcadney, 2 sizes.
- 194 Ditto large.
- 195 A group Virgins awaking Cupid.
- 196 Two Virgins adorning Pan.
- 198 Haymaker and companion.
- 199 Harlequin and Colombine.
- 200 Four quarters, 2 sizes.
- 201 2 Pair small Cupids.
- 202 Ditto.

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- 204 Pair small gardeners.
205 Pair small Cupids.
206 Pair small Cupids.
211 Fame and Mercury standing on a globe.
213 Pair of small figures, Dog and Falcon.
214 Ditto ditto.
215 Four small seasons.
216 Music and Poetry.
217 Music and Poetry, 3 sizes.
219 Pair basket figures.
220 Ditto.
222 Hercules.
227 Pair Grotesque punches.
231 Figure of a nun, large.
234 Group of 4 Cupids.
235 Three virgins distressing Cupid, 3 sizes.
240 Group, two figures.
241 Large fountain group, 4 quarters, 3 sizes.
244 Figure of Plenty.
245 Ditto.
246 Pair small figures.
248 A group of antique seasons.
250 Two small Elements.
251 Group of 4 Cupids.
252 Group of 3 Cupids.
253 Pair small Cupids, dog and birdcage.
254 Large group.
255 Pastoral group.
256 Ditto.
257 Group of four boys.
257 Group of 4 Cupids.
259 A large Britannia, 2 sizes.
259 Five Small elements.
260 Crying boy and laughing girl, 2 sizes.
261 Peace and Plenty, 2 sizes.
261 Pair large Cupids, Dove and Key.

- 280 Two chandileer figures.
- 281 Two Spring candlesticks, boy and girl.
- 283 Gardener candlesticks.
- 284 Pair Bagpiper candlesticks.
- 288 Pair Mars and Venus.
- 289 Large old Dianna.
- 291 Falstaff, 5 sizes.
- 293 Tyth pig group.
- 294 Two seasons group.
- 295 Group, 4 quarters, large
- 296 Pair of haymakers.
- 297 Shakespeare and Milton.
- 298 Large figure of Minerva.
- 299 Small Neptune without rock.
- 299 Large Neptunes, 2 sizes.
- 301 Pair single Bagpipers, 3 sizes.
- 302 Fame and Mercury, 2 sizes.
- 303 Old pipe and tabor, 3 sizes.
- 304 Pair pheasant figures.
- 305 Milton.
- 306 Large sitting Cupid.
- 310 Old justices, 4 sizes.
- 311 Pair pipe and triangle figures, 2 sizes.
- 314 Two pair of Dresden figures.
- 316 Saylor and lass.
- 320 Four coronation figures.
- 333 Group, 4 musical boys.
- 334 Pastoral Group, 4 boys.
- 335 Group, 4 boys.
- 351 Four quarters of the day.
- 352 Ditto.
- 353 Ditto.
- 354 Pair figures.
- 358 Large Venus and Cupid.
- 359 Gardener and companion.
- 360 Shepherd and shepherdess.
- 361 Pair figures Fruit and flowers.

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- 362 Boy and companion with birds' nest.
363 Two pair female figures with dead bird (Spangler).
364 Small group, two figures.
365 Pair small figs. Symbals and pipe.
366 Paliman and Lavinia.
366 Large Venus and Cupid.
367 Bugbear and companion.
368 Pair Tryangle and tamborene figures.
369 Pair Shepherd and shepherdess playing on fluit.
370 2 figs. Group, blind beggar and daughter.
371 Pair small figures, Spangler.
372 Saylor and lass.
373 Figure of Spangler.
374 Large Britannia.
375 Pompey's poems.
375 Group 3 Virgins distressing Cupid.
376 Large fountain group.
381 Pair figures, Spangler.
382 Pair of figures.
383 Farming figures.
384 Lord Howe.
385 Farmer figure.
387 Large group, 4 figures, Russian shepherd.
389 Pair of figures.
390 Pair of single figures.
391 Duke of York,
392 Pair of large figures.
392 A figure.
393 Russian shepherd and shepherdess.
395 Shepherd and shepherdess.
396 Ditto.
397 Venus and boy, large.
Five figures of Time.
The Hunting group.
Jason and Midia, 2 sizes.
Group, boy and girl peep show.
Ditto 4 figures, musical.

Group, 4 quarters, with obalisk, 2 sizes.

Two groups, 2 elements.

Fluting shepherd with shepherdess.

Large chandelier figures, etc.

Ditto different figures.

Group, Seasons, broken.

Pair small figures (wax) damaged.

Small Fame and Mercury, square plinth.

Hydra group, obalisk.

Ditto. ditto.

Group, French horn and Cymbal.

Small pastoral group, 3 sizes.

Standing Chelsea seasons, 3 sizes

French shepherdess, 6 sizes.

Pair figures, Tragedy—Comedy.

Four grotesque seasons.

Pair Spanish dancers.

Do. cat and dog figures, siting.

Do. fruit and flower figures, siting.

Do. grotesque cat and dog.

Do. Spanish dancers.

Odments of Neptune figure.

Cow cream ewer.

Our Saviour on the cross, 4 sizes.

Old pheasant and companion, 3 sizes.

Two pair swan and dolphin figures.

Crying boy and laughing girl, 2 sizes.

Old sporting figures, 3 sizes.

A Garrick, 2nd size.

Pipe and tabor figures, 2 sizes.

Cupids, with dove and key, 6 sizes.

Pair dessert gardeners.

Pair small sacrifice figures.

Cook and companion.

Pair old Chelsea basket figures, 2 sizes.

Pair cat and dog figures.

Spring candlesticks.

Four siting boy seasons.
Two boy candlesticks.
Old singers, 4 sizes.
Piping shepherd.
Four siting boy seasons, as above.
Bag Piper candlesticks.
Four siting seasons.
Dianna, 2 sizes.
New ditto.
Pair pheasant figure candlesticks.
Dianna, largest size.
Pair grotesque boy and girl.
Four large siting french seasons.
Four smaller french seasons (different).
Spanish shepherds, 4 sizes (1st size 2 figures).
Britania and Minerva, 3 sizes.
Europa and Lydia, 4 sizes.
One pair Cupids and DiscreSSION.
Farmer and companion.
Pair fox candlesticks.
Pheasant ditto.
Two shepherd chandeairs.
Pair Cupid candlesticks.
Cock candlestick.
Pair piping shepherd candlesticks.
Pair dessert gardener ditto.
A fox and henn ditto.
Pair large pipe and tabor figures.
Pair large sporting figures, with branch behind.
Mars and Venus candlesticks, 1 pair.
Pair large siting bagpipes, round pedestals.
Pair dancing baboons.
Pair small harlequin and colombine.
Figure of Christ.
Pair old shepherds.
Pair old singer candlesticks.
Set large seasons, old.

Pair Spanish shepherd candlesticks.
 Pair Spanish shepherds, 4 sizes.
 Pair pipe and guitar, large.
 Pair piping shepherds and companion.
 Pair bagpipers and companion.
 Large haymaker and companion.
 Pair singer candlesticks.
 Pair siting figures, with basket.
 Oval inkstand, embossed roses.
 Two ditto, plain.
 Five heads—Bacus, Satyr.
 Two foxes heads, 2 sizes.
 Three pillar candlesticks.
 One small trouts drinking cup.
 One large sized pidgeon.
 One small ditto.
 Duck boats, four pairs.
 Four quarters of the day.
 Piping shepherd and companion.
 Cupid and Venus, wants the plinth.
 Small gardener and companion.
 Saylor and lass, 2 sizes.
 Old justices, 4 sizes.
 Redstart candlesticks.
 Five sences.
 Old gardener candlestick.
 Six old Chelsea figures, not complete.
 Old Spanish dancers, large size.
 Pair Spanish figures.
 Birdcatcher boy and girl.
 Pair large pipe and guitar.
 Pair siting figure candlesticks, old
 Pair Spanish shepherds, small.
 Small boy and girl.
 Two old figures, with a shield.
 Pair old shepherd figures—man without a head.
 Pair grotesque boy and girl (Chelsea).

Pair Spanish candlesticks.
Pair standing sheep, with sprigs.
Pair laying sheep, with sprigs.
Pair laying cats, 2 sizes.
Pair large sitting cats.
Pair laying sheep, without sprigs, 2 sizes.
Pair standing sheep and lambs, 2 sizes.
Six small Cupids riding triumphant.
Pair large pug dogs, 3 sizes.
Pair lambs, with sprigs.
Pair lambs, without sprigs.
Pair standing cows, with calf.
Pair canaries.
Pair large tygers, 2 sizes.
Pair bucks and does, 2 sizes.
Pair greyhounds, with ground pedestal.
Pair laying cows, small.
Ditto larger.
Pair large stags.
Pair large tomtits.
Pair smaller ditto.
Pair redstarts.
Redstart candlestick, small.
Pair thrushes.
Ditto smaller.
Pair woodpeckers.
Pair large woodpeckers.
Rose soap boxes, 2 sizes.
Squirrels, 3 sizes.
Swans, 3 sizes.
Seventeen loves, disguised (Chelsea).
Fifty smelling bottle figures (Chelsea).
Five small busts from Chelsea, 2 inches high.
Boy, 3 sizes.
Two pair basket boys.
Eight thimbles.
One hundred seal trinkets.

Thirteen heads for noding figures.
 Two egg bell pulls.
 Four rouge pots.
 Six small-sized loves, disguised.
 Four tobacco stopers.
 Two pair small figures, 2 inches high.
 Ten partridges, for sauce boats.
 Cock grouse.
 Nineteen middle-sized busts.
 Two busts, laughing and crying philosopher.
 Two duck vases.
 Fourteen Chelsea wax casts.
 Admiral Rodney.
 Shakspeare.
 Milton.
 A Turk and companion.
 Four seasons, large, by Bacon.
 Group, two figures, pastoral.
 A nun.
 Cupid and Flora.
 Four large quarters.
 Four less ditto.
 Ditto do.
 Ditto do.
 Ditto do.
 Ditto do.
 Ditto do.
 Ditto do.
 A girl crying over a dead bird.
 Pair small groups.
 Five smelling bottles.
 Figure of King Charles, and pedestal.
 Trypod vase, goat's legs.
 Five paper weights, sphinxs, etc.
 Nine small vases.
 A vase, small.

The Margravin of Heanspoch, vase, 4 sizes.
Large term vase, in wood.
Middle-size vase.
Small save-shaped (Sèvres-shaped) vase.
Tall save (Sèvres) vase.
Fisherman, figure.
Pair figures, with branch.
Female figure, with casket.
Three figures, various.
Two small ditto.
Nine figures, various.
Pair figures, fiddlers.
Figure, with a dish.
Pair small figures.
Tinker and companion.
Small figure, in lead.
Ditto in wax.
Female figure, on earth pedestal.
Two figures.
Thirty-four figures, various.
Two figures, terra-cotta, Inosence and Hebe.
One pair cows and calves, standing.
Bucks and does, 2 sizes.
Large stags.
Ditto laying cats, 2 sizes.
Dancing french dogs.
Laying cows.
Small woodpeckers.
Canary birds.
Proud taylors.
Thrushes.
Small foxes.
Large swans, 3 sizes.
Standing sheep, with lambs.
Lambs, with sprigs.
Ditto, without sprigs.

Laying sheep.
 A Minerva and Britannia.
 Six tobacco stopples.
 Innosence and Hebe, very large.
 Two Saters heads.
 Two Neptunes.
 Two foxes.
 Two trouts.
 Thirty different pedestals.
 Eighteen squirrels, 3 sizes.
 Some Catarine (made for a man named Catharine)
 moulds.
 Pair dancing figures.
 Pair Spanish dancers.
 Large figure of Time.
 Figure of Time, 2 sizes.
 Six small tritons.
 Cupid asleep.
 A Carmalite.
 Old basket boy.
 Pair boy candlesticks.
 Pair Cupid candlesticks.
 Cupid shuteing at a heart.
 Nine small muses and Apollo.
 Thirty confectioner Cupids.
 Small loves, disguised.
 Seventeen loves, disguised.
 Bybles and condr.
 Lot oddments.
 Four Chelsea boys.
 Thirteen small dessert figures.
 Spining-wheel figures.
 Complimenting figures.
 Fury figures.
 Ditto.
 Magic lanthorn figures.

French group.
A group, two figures.
Seven old religious figures.
Two busts, Voltaire and another.
Crying and laughing philosopher.
Four season busts, large.
Ditto smaller.
Our Saviour on the cross, 3 sizes.
Standing figure of our Saviour.
Pair small harlequins and colombine.
Europa and Lydia, large.
Figure, Piolla.
French seasons.
Europa and Lydia.
Four large sitting seasons.
Pair Dresden figures.
Tragidy and Comedy.
A boy coming down a tree to crown a figure with
a garland, and small bust, with pedestal.
Boy and girl.
Pair fox candlesticks.
Large chandelier candlesticks, pair.
Large Bagpiper ditto.
Shepherd and shepherdess candlesticks, pair.
New candlesticks, pair.
Redstart ditto.
New shepherd candlesticks, pair.
Pair religious figures.
Pair draggon candlesticks.
Ten old ducks and swans for confectoners.
Small dessert figures.
Dessert gardeners figures.
Three ditto smaller.
Pair twilight candlesticks.
Four seasons.
Figure of Pitt.

Venus and Adonis.
Two river gods.
Set old quarters, 2 sizes.
Six small sheep.
French siting seasons.
Bacchus in a car.
Fox and hearn candlesticks.
Pair old singers.
Pair Dresden cat and dog figures.
Siting boy and cage, incomplete.
Four shells.
Baccus bung for punch barrel.
Pair laying goats.
Old term vase.
Tryangular trypod.
Six pillar candlesticks.
A trypod.
Lot smelling bottles (twenty).
Large trout.
Two oval Chelsea baskets.
Eight small vases.
Four sphinx paper weights.
Dresden shepherds, pair.
Redstart candlesticks.
Four quarters.
Pair Dresden shepherds.
Set new standing french seasons.
Spoartsmen, one pair.
Four small gardeners.
Cock candlestick.
Pheasant figures.
Spanish candlesticks.
Spanish shepherds.
Pipe and tabor.
Large haymakers.
Old lamb inkstand.

Pair sporting candlesticks.
 Old beker.
 Thirty vases, different one with another.
 Three hundred trinkets and seals.

 INTERESTING EXTRACTS FROM SALES BOOKS.

1791.

Sold Mr. J. Williams.

| | | | | | | | | |
|--------------------|-----|-----|-----|-----|---|----------|---|---|
| 80 doz. small boys | ... | ... | ... | ... | £ | 36 | 0 | 0 |
| | | | | | | less 30% | | |

Sep. 7, 1791.

| | | | | | | | | |
|--------------|-----|-----|-----|-----|---|----|----|---|
| 50 doz. boys | ... | ... | ... | ... | £ | 22 | 10 | 0 |
|--------------|-----|-----|-----|-----|---|----|----|---|

Vulliamy.

2 large figures leaning on the right hand

bist. £12 12 0

| | | | | | | | | |
|----------------------------|-----|-----|-----|-----|---|----|----|---|
| 2 do. do. on the left hand | ... | ... | ... | ... | £ | 12 | 12 | 0 |
|----------------------------|-----|-----|-----|-----|---|----|----|---|

| | | | | | | | | |
|---------|-----|-----|-----|-----|-----|---|---|---|
| 1 Angel | ... | ... | ... | ... | ... | 6 | 6 | 0 |
|---------|-----|-----|-----|-----|-----|---|---|---|

| | | | | | | | | |
|--------|-----|-----|-----|-----|-----|---|---|---|
| 4 Boys | ... | ... | ... | ... | ... | 2 | 2 | 0 |
|--------|-----|-----|-----|-----|-----|---|---|---|

1791. Oct. 18. Sold Lord Courteney.

A complete tea set (except the tea pot) handled
 cups enam^d with a border of roses, fine
 yellow ground & gilt £21 0 0

1791. Nov. 14.

Sold Lady Buller.

1 Pair ewer shape Vauses enam^d in compart-
 ments with figures flora and a muse,
 landscapes & richly finished with fine blue
 & gold £11 11 0

1791. Nov. 19. Sold The Prince of Wales.

1 Pair Cabinet cups covers & stands enam^d
 in compartments with landscapes coloured
 sprigs & gold stars & gold bands ... £8 8 0

1791. Lord Vernon.

Dinner & Dessert service—enam^d with coloured
sprigs, a Barons coronet & letter V. total £97 3 6

1792. Sold the Prince of Wales.

24 Desert plates enam'd with different plants &
gold border

13 Comporteurs

1 Pair cream bowls £31 10 0

Sold Lord Courteney. 1791. May 4.

1 Pr Cabinet cups covers & stands enam'd in
compartments on one side with figures in
colours & on the other a fine group of
colour'd flowers & a fine blue ground with
pearls at top & bottom & gilt £8 8 0

1791. June 7. Phillips & Finch.

12 Handled cups & Saucers enam^d with select
Views, fine blue ground & gold borders ... £14 3 6

1791. Oct. 5. Mr. H. Ackers.

A complete tea set handled enam^d in compart-
ments with landscapes in Gilpins stile,
colour'd sprigs £14 14 0

1791.

Sold Lord Courteney.

A Comp^t set of tea china en^d in compartments
with select landscapes fine yellow ground &
blue & gold borders same as no 69 ... £27 6 0

Sold Mr. Egan.

A Complete tea set handled cups enamld with
coloured landscapes in compartments &
gilt £21 0 0

1794. Mr. Vulliamy.

2 Sets of 3 Vases enam^d in compartments
with figures & landscapes blue & gold
borders, gold stripes £54 16 0

1794. Mr. Miller.

| | | | | | | |
|------------------------------|-----|-----|-----|-----|----|------|
| 24 Vase trinkets blue & gold | ... | ... | ... | £1 | 14 | 0 |
| 4 doz. & 6 „ | „ | „ | ... | ... | 3 | 16 6 |

1794. Mr. Egan.

| | | | | | | |
|---|-----|-----|-----|-----|----|---|
| 1 Pr candlesticks with square china bodies mounted with glass nosels & brasswork | ... | ... | ... | £6 | 16 | 6 |
| 1 Pr cabinet cups covers & stds enam ^d in compartments with first and second lessons of Love, Landscapes, bloom ground & gold borders | ... | ... | ... | £7 | 7 | 0 |
| A complete tea set enam'd with landscapes fine yellow ground & gold borders | ... | ... | ... | £21 | 0 | 0 |

1794.

| | | | | | | |
|---|-----|-----|-----|----|----|---|
| A pair of Cabinet Cups & Stands enam ^d with the prudent & tender mothers—colour'd sprigs, gold stars | ... | ... | ... | £3 | 16 | 0 |
|---|-----|-----|-----|----|----|---|

1794. Lord Winchelsea.

| | | | | | | |
|--|-----|-----|-----|-----|---|-----|
| 8 Large Coffee cans & saucers with Views of Burley, gold frames | ... | ... | ... | £25 | 4 | 0 |
| A Dejeune with the above landscapes and cyphers on the cream Ewer in gold & blue ground & gold stripes | ... | ... | ... | £85 | 7 | 10½ |

1794. The Hon. W. Windham.

| | | | | | | |
|--|----|-----|-----|------|----|---|
| Dinner service enam'd with roses & fawn colour gilt border 336 pieces | .. | ... | ... | £244 | 16 | 0 |
|--|----|-----|-----|------|----|---|

1794. Sold at Mr. Christie's.

| | | | | | | |
|---|-----|-----|-----|----|----|---|
| 2 Dancing groups & 4 muses bisc ^t | .. | ... | ... | £2 | 6 | 0 |
| 1 Pair Chelsea chocolate cups & stands with landscape & blue & gold | ... | ... | ... | 2 | 15 | 0 |
| 1 ditto ditto | ... | ... | .. | 2 | 18 | 0 |
| 1 Pr Coffee cans & saucers en ^d with land- scapes & roses | ... | ... | .. | 3 | 8 | 0 |
| 1 Pr music groups in bisc ^t | .. | ... | ... | 3 | 0 | 0 |
| 2 Less do & 1 past ^l | ... | ... | ... | 2 | 9 | 0 |

DERBY PLATE.

Part of a Dessert Service made for
H.M. the Queen in 1841.

The Service was the last order of importance executed at the old Derby China Works.

Flowers painted by Horatio Steel.

Mark, in Puce :

"T. Courtney, 34, Old Bond Street."

DERBY PLATE.

Checkered Border

Flowers by James Turner.

1835-45.



DERBY DEEP SAUCER.

Arms of Pollard in centre.
Dark Blue and Gold Border.

Mark



in Gold.

CHELSEA

TWO-HANDLED CUP.

Mark



in Gold.

CHELSEA

TWO-HANDLED CUP.

Mark



in Gold.

CHELSEA PLATE

Of the Mecklenburgh Service, made
in 1760, by order of Queen Charlotte,
for her brother, the Grand Duke of
Mecklenburgh-Strelitz.

Mark



in Gold.

DERBY PLATE.

Service belonged to the Duke of York.

Sold in his Sale in 1816.

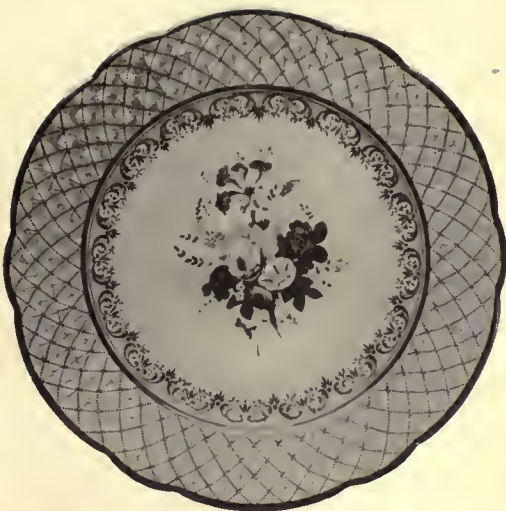
"In Dovedale, Derbysbire."

Painted by Z. Boreman.

Mark



in Blue.



| Ap 20 1789 | May 4 1789 |
|----------------------------------|--------------------------|
| Lord & Lady Altimont | Lady Herbert |
| M ^{rs} Wall | Lady Tankerville |
| Lady Manners | M ^{rs} Rolls |
| Lady Stamford | M ^{rs} Nepean |
| Lady Kenyon | Miss Pierce |
| M ^{rs} Pitt | M ^{rs} Viner |
| M ^{rs} Spencer Stanhope | Capt Spry |
| M ^r Grote | M ^r Cleveland |
| M ^{rs} Clyve | Miss Tapps |
| M ^{rs} Lee | Lady Shaw |
| | Lord Kinnaird |
| | Lady Cornwall |

THE FOLLOWING GOODS WERE SUPPLIED TO
ROYALTY, AND SOME EXAMPLES MAY STILL
BE IN EXISTENCE IN THE ROYAL COL-
LECTIONS.

| | | | | | |
|---------|--|-----|-----|----|------|
| 1776 | The Queen at Sundry times (Geo. III.) | | | | |
| June 22 | A Compt ^t set of Tea China new embos ^d | | | | |
| | blue & gold 49 pieces | ... | ... | 7 | 7 0 |
| | 2 Sallet Bowls enam ^d with flowers blue | | | | |
| | & gold border | ... | ... | 2 | 2 0 |
| | 2 Less do. do. | ... | ... | 1 | 16 0 |
| | 2 do. Japan patt. | ... | ... | 1 | 16 0 |
| | 3 Small shell pickle stands enam ^d | ... | ... | 1 | 11 6 |
| | 6 Ice cream cups enam ^d with a antique | | | | |
| | border & gilt | ... | ... | 1 | 10 0 |
| | 6 Egg cups w ^t & gold | ... | ... | 15 | 0 |

The above is what was bought by the Queen the first
time she was at the warehouse and at that time
was attended by the Dutchess of Ancaster which is
now Dutchess Dow^r and I believe it was from her

Grace representing the warehouse to the Queen
that occasioned the first visit.

Nov 15 2 Sallet Bowls enam^d with flowers &
fine blue & gold border ... 1 16 0

N.B.—These was ordered by the Queen at the warehouse.

1777

Dec 29 2 doz Soup plates enam^d with Coloured
flowers & plain gold edge N.B.—I
believe these was ordered by Mr } 8 8 0
Compton.

1778

Sept 26 2 Mugs enam^d with flowers & blue &
gold border by ditto ... 0 12 0

1781

| | | | | |
|------------------|--|-----|--------|--------|
| Aug 14 | 1 Neptunes head | ... | ... | 0 6 0 |
| The Queen gave | 2 Sallet dishes green & gold | ... | 1 16 0 | |
| to Lady Hertford | 2 Beer Rummors do | ... | 12 0 | |
| | 1 Inkstand with coloured flowers & gilt | ... | 2 2 0 | |
| | 8 Spar nitting weights | ... | 1 0 0 | |
| | 1 Caudle cup and stand enam ^d with flowers Crimson border & gold edge | ... | 0 12 0 | |
| | 5 Doz. Table plates, blue Chan- tilly patt | ... | ... | |
| | 2 „ Soup ditto | ... | ... | 25 0 0 |
| | 20 Dishes in sizes | ... | ... | |
| | 2 Tureens & Covers | ... | ... | |

1781

| | | | | |
|--------|--|-----|-----|--------|
| Aug 14 | 3 doz. dessert plates enam ^d with roses rich mosaic border | ... | ... | ... |
| | 18 Comportiers do | ... | ... | 65 2 6 |
| | 4 Cream bowl stands & Spoons do | ... | ... | |
| | 4 Double Ice pails do | ... | ... | |
| | 4 Doz breakfast plates blue Chantilly | ... | ... | 4 4 0 |

| | | | | | |
|---|-----|-----|---|----|---|
| 4 Butter tubs and stands | ... | ... | 1 | 4 | 0 |
| 4 doz breakfast plates wh ^t & gold | ... | ... | 7 | 4 | 0 |
| 4 Butter tubs and stands | ... | ... | 2 | 0 | 0 |
| 3 packing cases | ... | ... | 0 | 10 | 0 |

These goods the Queen bought when at the warehouse attended by the Princess Royal and Lady Hertford, which I believe is since dead. Mr Compton came to inform us two days before that Her Majesty intended paying another visit to the warehouse

1783

| | | | | | |
|--------|--|-----|-----|----|---|
| Aug 15 | 6 Breakfasts plates wh ^t & gold | ... | 0 | 18 | 0 |
| ... | 1 Butter tub and stand | ... | ... | 10 | 0 |
| ... | Ordered by Mr Compton | | | | |
| Oct 25 | 4 Oval dishes Blue Chantilly patt, 18" | ... | 4 | 4 | 0 |
| | 4 Less ditto 16" | ... | 3 | 12 | 0 |
| | 6 Less ditto 13 | ... | 3 | 3 | 0 |
| | 6 Less ditto 11½ | ... | 2 | 5 | 0 |
| | 1 Doz Soup plates | ... | 1 | 16 | 0 |
| | 4 „ Table „ | ... | 7 | 4 | 0 |
| | 4 Butter tubs and stands | ... | 1 | 4 | 0 |
| | Box .. | ... | ... | 5 | 0 |

1784

| | | | | | |
|--------|---|-----|-----|----|----|
| May 19 | 1 Half pint mug blue & gold border | | | | |
| | Per Mr Compton | ... | ... | 4 | 0 |
| July 7 | 1 Doz dessert plates enam ^d with roses | | | | |
| | and rich mosiac border by Mr | | | | |
| | Compton | ... | ... | 7 | 7 |
| Sep 8 | Repairing a French Vase by order Mr C | | | 5 | 0 |
| Nov 17 | 4 doz dessert plates enam ^d with roses | | | | |
| | & fine blue & gold borders | ... | | | |
| | 12 Comportiers do | ... | | 65 | 17 |
| | 4 Cream bowl Compt ^s do | ... | | | |
| | 4 Double ice pails | ... | ... | | |

1784

| | | | | | |
|--------|---|-------------------------------------|----|----|---|
| Nov 17 | 1 | doz la. size plates white & gold... | 5 | 5 | 0 |
| | 3 | „ less do | 14 | 3 | 6 |
| | 4 | Butter tubs covers & stand ... | 2 | 12 | 0 |
| | 6 | Ice cream cups blue & wt ... | | 12 | 0 |

N.B.—This order was gave by the gentⁿ belonging to the Board of green cloth at St James by order of the Queen.

1785

| | | | | | |
|--------|---|---|--------------------------------|----|---|
| Jan 10 | 8 | egg cups blue | } Mr Comptons ord ^r | 8 | 0 |
| | 4 | ditto white & gold | | 7 | 0 |
| | 1 | Repairing a cover with silver cramps | | 2 | 0 |
| Dec 29 | 2 | Muffin plates white and gold ... | 2 | 2 | 0 |
| | 2 | ditto do slighter ... | 1 | 14 | 0 |
| May 1 | 2 | Eye cups do ... | | 4 | 0 |
| Nov 5 | 1 | Cover made to fit a patt. cup & enam ^d to match | | 10 | 6 |
| | 1 | Saucer to match patt | | 5 | 0 |
| | | Riveting a saucer with silver ... | | 1 | 6 |

1782

The King bought

| | | | | | |
|--------|---|---|---|----|---|
| Jan 30 | 2 | Breakfast cups and saucers enam ^d with rose coloured landscapes & richly gilt | 2 | 8 | 0 |
| | 2 | Sugar boxes do. ... | 1 | 16 | 0 |
| | 2 | Cream Ewers do. la size ... | 1 | 10 | 0 |
| | 2 | Tea pots modelled to patt ... | 2 | 2 | 0 |
| | 6 | Plates ... do. ... | 5 | 8 | 0 |
| | | Making springs to the covers of | | | |
| | | 3 tea pots & 2 cream ewers | | 16 | 0 |
| | | Packing case | | 3 | 0 |

N.B.—The king gave the above order to Mr Ohm that lived with Mr Clay when he waited on His Majesty on Mr Clay's business.

1785

| | | | | | | | |
|----------|----|---|-----|-----|-----|-----|----------|
| Feb'y 14 | 6 | Doz Table plates enam ^d with a rose in the center green border & gold edge | ... | ... | ... | ... | } 47 5 0 |
| | 18 | Soup plates | ... | ... | ... | ... | |
| | 20 | Dishes | ... | ... | ... | ... | |
| | 4 | Sauce boats and stands | ... | ... | ... | ... | |
| | 2 | Sallet dishes | ... | ... | ... | ... | |
| | 2 | Tureens & Covers | ... | ... | ... | ... | |

N.B.—This order was gave by one of the Kings pages.

1786

| | | | | | | | |
|--------|---|---|-----|-----|---|----|---|
| Sep 22 | 1 | Doz dessert plates enam ^d with roses & rich mosaic border | ... | ... | 7 | 7 | 0 |
| | 2 | large square comforts | do | ... | 2 | 18 | 0 |
| | 2 | Do heart shape | do | ... | 2 | 18 | 0 |
| | 2 | Round | do | ... | 2 | 7 | 0 |
| | 2 | Octagon | do | ... | 2 | 7 | 0 |

Ordered by one of the Pages.



CHELSEA-DERBY TOBACCO STOPPER, FULL SIZE.



DERBY BISQUE. TWO VIRGINS ADORNING PAN WITH GARLANDS OF FLOWERS.
MODELLED BY J. J. SPENGLER. H. $12\frac{1}{2}$ IN.
IN THE AUTHOR'S COLLECTION.

DUESBURY'S
DERBY PORCELAIN WORKS.



DERBY STATUETTE FOR CLOCKS.



DERBY BISQUE. .

TWO VIRGINS AWAKING CUPID BY TICKLING HIS EAR WITH A STRAW.

AFTER ANGELICA KAUFFMAN.

MODELLED BY J. J. SPENGLER. H. 12 IN.

IN THE AUTHOR'S COLLECTION.

CHAPTER VII.

EARLY DERBY PORCELAIN.

ACCORDING to the several histories of the town, the Duesbury Derby works have hitherto been understood to have been started in 1750. This is an error as regards Duesbury, for we learn from his work book, and from other documentary evidence, that Duesbury was then residing in London. But Duesbury's work book also establishes the fact that in 1751-3 figures were made in Derby, and were being enamelled by Duesbury in London, as per entries, viz.:

| | | | | |
|---|--------------------------|-----|-----|------|
| 1 | Darbeysshire Seson | ... | ... | 1/- |
| 1 | Darby sitting season | ... | ... | 1/- |
| 3 | Pairs Darbishire seasons | ... | ... | 6/- |
| 2 | „ dansing Darby figs | ... | ... | 6/- |
| 1 | „ dansing Darby figars | ... | ... | 3/- |
| 1 | „ large Darby figures | ... | ... | 4/6 |
| 7 | „ small ditto | ... | ... | 10/6 |
| 1 | „ „ ditto | ... | ... | 1/6 |
| 1 | „ Darby figars large | ... | ... | 8/- |

On comparing the prices charged by Duesbury for enamelling the Derby figures with his charges for Bow and Chelsea figures of equivalent importance, we notice that one pair of "Darby figars large" are marked 8s., while only 4s. 6d. is asked for figures of Jupiter and Juno, probably of Chelsea manufacture; the same price (4s. 6d.) is also marked for a pair of Neptunes. As a matter of fact, we do not find a single pair of Chelsea figures for which the price charged is as high as that of the "Darby figars." Amongst the former, the figures of Mr. Woodward and Mrs. Clive commanded the highest price, and it was

no more than 6s. From these well-known statuettes we may form an idea of the size of those made at Derby in 1751, mention of which appears on the same list. We may, therefore, come to the conclusion that such important works denote the existence of a factory of no mean pretensions, since specimens were produced there which, for size and quality, could vie with the best porcelain of Bow and Chelsea.

The exact date when the Bow, Chelsea, and Derby factories were started is still uncertain ; one point, however, is now clearly established—it is that in 1751 Duesbury was enamelling Bow, Chelsea, and Derby figures for the trade ; this is proved by his account book. Considering that that style of manufacture was quite new to the country, one must assume that the three factories had already been in existence for several years before they were in the position to produce such remarkable ceramic objects as the figures to which we are referring.

The late Mr. Nightingale,* whose contributions to Ceramic literature are most valuable and reliable, says on page lxvii. of his "Contributions":—"The earliest notice I have found of this (Derby) Manufactory is contained in an advertisement of a sale by auction several times repeated, in the 'Public Advertiser' during the month of December, 1756. . . No mention is made in this advertisement of its being the first public sale by auction as in the case of the first Chelsea and Longton Hall sales." The advertisement runs thus:—"To be sold by auction by Mr. Bellamy. By order of the Proprietors of the DERBY PORCELAIN Manufactory, at a commodious House in Princes St., Cavendish Square. This and three following days. A curious collection of fine figures, jars, Sauce-boats, Services for deserts, and a great Variety of other useful and ornamental Porcelain *after* the finest Dresden Models all exquisitely painted in Enamel, with flowers, insects, India plants, &c. . . This and the following days will be sold some of the finest of the *Derby Porcelain* and Foreign China."

* J. E. Nightingale, F.S.A.—"Contributions towards the History of Early English Porcelain." Printed for private circulation, 1881.

It will be best to complete Mr. Nightingale's evidence before we try to locate the site and to find the names of the proprietors of this "curious collection of fine figures," etc., offered for sale in 1756. "No further regular sales by public auction of the Derby products seem to have taken place at this period in London; but in the spring of 1757, at the time when the first Bow and Longton Hall sales were held, and when Sprimont's illness prevented his annual Chelsea sale, we hear a great deal of the Derby manufactory, whose speciality at that time was certainly figures. Williams, a large dealer in porcelain, and afterwards agent to the Derby manufactory, who had hitherto carried on his business in Mary-bone-street, Golden Square, removed his large stock to a commodious house near the Admiralty in Whitehall for the purpose of a sale, which was conducted by Mr. Bellamy. The advertisement for this sale was continued for a month. The sale apparently contained a good deal of Derby, as the first item mentioned in the advertisement is "the largest Variety of the Derby or second Dresden." A prominent feature, too, seems to have been the Derby figures, as will be seen from the second of the two following paragraphs from the *Public Advertiser*, which relate to this sale.

"At the large Auction Room facing Craigs Court near the Admiralty, Whitehall, there were Numbers of Quality & Gentry, who expressed great satisfaction at seeing the extensive Number of foreign, and the great Variety of the English China manufactories; and admired at the great Perfection the Derby Figures in particular are arrived to, that many good Judges could not distinguish them from the real Dresden. This is the first day of the said sale. May 17—1757."

"The first reliable notice of anything of importance produced at Derby hitherto given, as far as I am aware, relates to a consignment of Derby products sent to London in 1763, but it is clear that important works were carried on several years earlier. Derby figures, said to be nearly as good as Dresden, were sold in London in 1756. The paragraph praising these things may have been something of a puff, still they must have been sufficiently good to be so called at a time when Chelsea, Bow, and other figures

were being made, whilst the Dresden examples of that period were amongst the finest ever produced. The connoisseurs in London probably knew perfectly well what was good at that time."

"The question now arises, what, and where, are these 'second Dresden' Derby Figures of 1756 and 1757? They cannot all have disappeared. The only acknowledged Derby figures now met with, as far as I know, are of a much later date. The most probable suggestion that I can offer is that at least a portion of the early works now attributed to Bow may be really early Derby. It will be seen that in the Bow advertisement of this year figures are not mentioned at all, although some must have been included in the sale, as they are alluded to in a subsequent paragraph amongst other things. Again the memoranda of the Bow manager made at this particular time, and printed by Mr. Chaffers from Lady Charlotte Schreiber's manuscripts, show that the figures mentioned are few and not important. Nor do the marks of this period help much towards the identification of specimens; with the exception of the Chelsea anchor, and the much later Derby symbol, there is no certainty as to what particular factories many of the known marks on figures are to be attributed."

We have been unable to discover, up to the present time, any further facts that tend to throw light on this very interesting subject. As we have already observed, we possess documentary evidence that figures were made at Derby and sold in London in considerable quantities from 1751 to 1756, and of such quality as to be classed as "second Dresden." In 1756 Duesbury was only making preparations to start his Derby works, by the aid of money lent by Messrs. Heath, the Bankers, part proprietors of the Derby (Cockpit Hill) Potworks.

It will be noticed that the goods were sent up to Bellamy the auctioneer, "*By order of the Proprietors of the Derby Porcelain Manufactory.*" No history of Derby mentions the existence of such a Firm, nor have we any records amongst

DERBY PLATE.

Rich Blue and Gold Border, Jewelled,
Landscape in Centre.

Mark in Puce, and Artists' Nos. 2, 5,
and 7.

No. 2, Landscape by John Stables.

No. 5, Gilding by John Vates.

No. 7, Roses by Billingsley.

IN THE E. M. KIDD COLLECTION.

CHELSEA PLATE.

Painted Birds.

IN THE E. M. KIDD COLLECTION.

CHELSEA PLATE.

Raised Flowers on White Ground, and
Five Bouquets of Flowers.

Mark, an Anchor in Red.

CHELSEA PLATE.

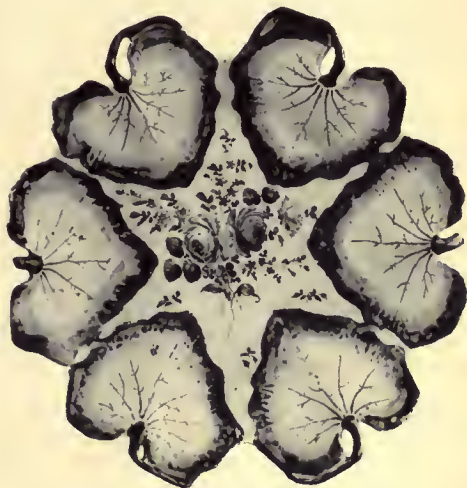
Six Raised Leaves, painted Green

Bouquet of Flowers in centre.

PAIR OF DERBY PLATES.

Painted Flowers by Wm. Pegg (the
Quaker).

IN THE AUTHOR'S COLLECTION.



the large collections of old documents of that period, in the possession of Sir H. H. Bemrose and of the writer, that throw any light upon the "Derby Porcelain Co." It may have been a title adopted, for the occasion of the sale, by Heath & Co.—a joint concern, which may have included Duesbury & Planché.

Another place from which these early Derby figures, called "second Dresden," may have proceeded, is Heath's (formerly Miers'), Cockpit Hill Potworks.* It is an ascertained fact that a slip ware tyg is in existence, on which is inscribed—"John Meir made this cup 1708"; and although this factory was no doubt at work during the previous century, it is singular that little or no notice is taken by the historians of Derby of the Cockpit Hill Potworks—although the undertaking was extensive, and employed a number of hands. We have to refer to "A Short Tour in the Midland Counties of England, performed in the Summer of 1772, etc.," for a reference to those works, viz: "Here is also a pottery, and I was showed an imitation of the Queen's ware, but it does not come up to the original, the produce of Staffordshire."

We learn the class of goods which was made at the Cockpit Hill Potworks from the advertisements inserted in the papers of 1780, when Messrs. Heath & Co. became bankrupts, and the stock was advertised for sale.

"To be sold without Reserve (and considerably under the usual wholesale prices) at the Derby Pot Manufactory, a large quantity of Earthenware, being the whole stock-in-trade of that great and extensive Factory, commonly known by the name of the Derby Pot Works, consisting of an assortment of Enamelled and Blue-and-white useful china, a large quantity of enamelled Cream-ware, and plain Cream Teatable-ware; a great quantity of White stone, & Brown ware." At a later period of the same year, another sale by auction is described as being "a large quantity of Earthen and *China*

* For further information, see "Pottery and Porcelain of Derbyshire," 1870, by Messrs. Wallis and Bemrose.

ware from the Pot Works on Cockpit Hill, in Derby, being the stock-in-trade of Messrs. John & Christopher Heath, of Derby, bankrupts."

From these advertisements it is certain that "enamelled and blue-and-white useful china" were manufactured; and although no mention is made of figures amongst the stock to be sold, one may surmise that such enterprising and moneyed men as the Heaths and their predecessors would have taken advantage of the rising demand of that day for "enamelled" figures. It is probable that figures were made at the Potworks at an early date, and that this branch of the business was transferred to the new Factory when Duesbury appeared upon the scene. The owner of the *tyg* above referred to informed us in 1875, "that a relative of hers had the *tyg* from her great grandmother, who bought it at the Cockpit Hill Works." "She knew several members of the Meir family, and possessed some figures; two of them, I remember, she told me represented Mr. Meir's two daughters; those she gave away, I forget who to." We made recent and further enquiries from the brother of the lady (who died recently). He said: "I think they were white ware, not decorated, and I cannot remember whom they were given to forty years ago." So all trace of them is lost, otherwise they might possibly have led to further identification of the early figures now attributed to Bow or Chelsea.

The Fine Art Exhibition held at Derby in 1870 contained a few authenticated examples of Cockpit Hill China. "No distinctive 'mark' seems to have been used at this factory; at least, we have not been able to trace anything of the kind on any specimen. A *sucrier* and cup, belonging to the writer, which have a very early Derby character, and resemble in many particulars an authenticated specimen of Cockpit Hill, bear the mark of the crossed swords, and the number 186 in puce; this may have been the prototype of the crossed batons upon the later porcelain."^{*} That *sucrier*

* "Pottery and Porcelain of Derbyshire," 1870. (Wallis and Bemrose.)

and cup have landscapes painted in a yellow brown colour, and form part of the same tea set to which the cup in the Jermyn Street Museum, classed as Derby, belonged; it bears, on a road side finger-post, introduced in the landscape, the words "to Derby."

From a warrant issued in 1758 for the apprehension, detention, and correction of one John Lovegrove, we find the names of the partners in the Potworks (Cockpit Hill) at that period.

"Whereas information and complaint hath been made before me Samuel Crompton, Esquire, Mayor, and one of His Majesty's Justices of the Peace for the s^d Borough by W^m Butts of the s^d Borough, gent. upon his oath that John Lovegrove was on the Thirteenth day of Jany last duly hired as a labourer and servant to the said W^m Butts, and to Thos Rivett Esquire, and John Heath Gent. for one year then next ensuing to work at their pottery in the s^d Borough of Derby &c. &c."

Thomas Rivett was Mayor of Derby in 1715 and 1761, and member for Derby 1747 to 1754; he died in 1763, and was buried in All Saints' Church, Derby; we may gather from this that the partners in the Potworks were men of position and money residing in Derby.

The only other source from which these early figures could proceed, according to our present knowledge, would be from Planchè, whose unsigned agreement with Duesbury and Heath is mentioned by Jewitt; but Professor Church points out that in 1745 Planchè was only 17 years of age. Between 1745 and 1756, the date of the Planchè agreement, considerable progress would have been made, and either Duesbury or Heath might have joined Planchè during that time under the style and title of "The Derby Porcelain Manufactory."

In the notes left by Saml. Keys we find: "China was first made in Derby, I believe, by a man in a very humble way (but his name I cannot recollect). He resided in Lodge Lane in some old premises up a yard by the (now Brown Bear) public-house. When he first began, he fired his articles in

a small pipe kiln very near, till he had constructed a small kiln in a fireplace in the old premises he lived in. He had only small animals and birds, laying down lambs, &c. Mr. William Duesbury the first got his knowledge firstly from this man, and improved on it." We now know that this statement as to Duesbury's want of "knowledge" was incorrect, as he had been enamelling porcelain for some years in London.

The late Miss Duesbury wrote, after reading Messrs. Wallis and Bemrose's "Pottery and Porcelain of Derbyshire": "Messrs. Wallis and Bemrose have done my grandfather justice—while this fellow Jewitt tries to take the credit out of his hands and give it to the man Planchè, 'Master Planchey,' as Betty Shipley called him."

This remark of Miss Duesbury's corroborates the existence of Planchè, but does not help much towards fixing the exact part Planchè took in the establishment of the Derby Works, or tell us anything of his previous history. Professor Church and some others have doubted the existence of Planchè for various reasons; but from the facts recorded here, it can no longer be denied that he had a share in the undertaking.

We quote as further corroboration of Planchè's existence, both Locker and Keys, who made notes on the origin of China making in Derby; they allude to the places where Planchè lived, and where he fired his "birds cats dogs sheep &c" in a pipe kiln belonging to a man named Woodward. We have visited this old workshop in Lodge Lane, which was used as a pipe manufactory until November, 1896. The large chimney is in existence, and the remains of a kiln in the large square base of the chimney (of which we give a sketch) are still *in situ*. The buildings are much dilapidated, and the present owner informed us that the top floor had been bricked up for years, but requiring more space in his adjoining works he decided to break a doorway through from the adjoining room. A small hole was made, and, as the clock struck twelve, the men went to dinner; but

MISS SARAH DUESBURY.

Died in 1876, aged 87.

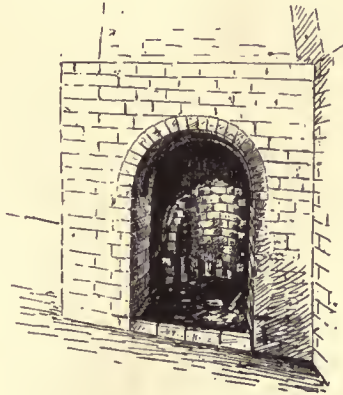
Painted by "Wright, of Derby."

ORIGINAL IN THE POSSESSION OF MR. GEORGE DEAN.



several girls, with the curiosity attributed to the fair sex, crept through the hole and stepped on to the floor, thickly covered with the accumulated dust of years, when they suddenly found the lower part of their bodies in the room below, whilst head and shoulders remained in the upper room. The floor was so rotten that it could not bear their weight, and had let them go through.

The late Mr. J. Keys, a descendant of Saml. Keys, already referred to, informed us that he remembered seeing Planchè's kiln, some years ago, in an outbuilding in Lodge Lane, and that the building was only demolished about 1890.



SITE OF WOODWARD'S PIPE KILN.

Mr. Locker, who wrote an account of the Derby China Works, given by Mr. Chaffers, says: "About 1745 a man said to be a foreigner in very poor circumstances, living in Lodge Lane, made small articles in china, such as birds, cats, dogs, sheep and other small ornamental toys, which he fired at a kiln in the neighbourhood belonging to a pipe maker named Woodward."

It will be noticed that the date fixed by Locker, when the foreigner, most probably Planchè, was making figures at Derby, is 1745; it is fair to presume that Planchè had made some advance in the class of goods he turned out, so that, possibly,

some of the smaller figures now attributed to Bow are, as suggested by Mr. Nightingale, Derby figures by Planchè.

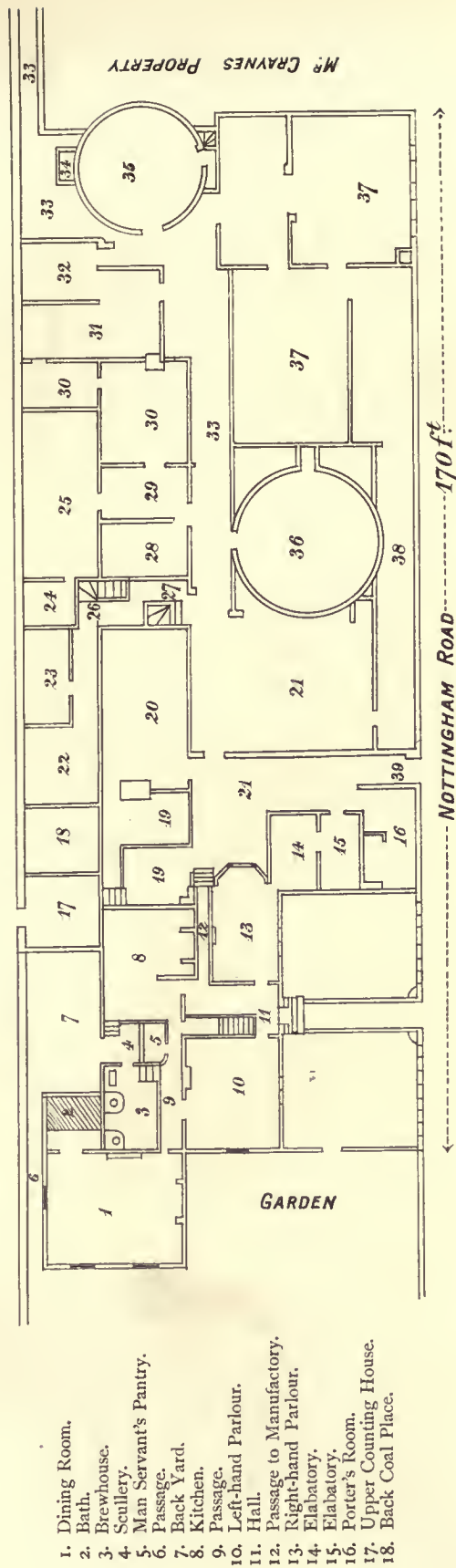
There is still in existence a small biscuit figure, 2 inches high, of a gentleman wearing the long coat, with large flaps and pockets, the three-cornered hat and wig, of the middle of the last century, which has a distinct pedigree, as being one of the earliest figures ever made at Derby; at the base is an incised fig. 1. It formerly belonged to Miss Duesbury, granddaughter to William Duesbury, the founder of the well-known Derby works, who gave it to a lady, by whom it was presented to the writer.



A TOBACCO STOPPER (FULL SIZE)—“FIRST FIGURE MADE AT DERBY.”

PLAN of Mr. Duesbury's Garden, House, and Manufactory, Derby.

COPIED FROM OLD DEED OF LEASE TO BLOOR IN 1815.



1. Dining Room.
2. Bath.
3. Brewhouse.
4. Scullery.
5. Man Servant's Pantry.
6. Passage.
7. Back Yard.
8. Kitchen.
9. Passage.
10. Left-hand Parlour.
11. Hall.
12. Passage to Manufactory.
13. Right-hand Parlour.
14. Elabatory.
15. Elabatory.
16. Porter's Room.
17. Upper Counting House.
18. Back Coal Place.

19. Lower Counting House.
20. Warehouse.
21. Manufactory Yard.
22. Cellar for Ware.
23. Clay Cellar.
24. Plaster Room Clay Cellar.
25. Plaster Room.

26. Stairs to Clay Room.
27. Stairs to Painting Rooms.
28. Plaster Pan Room.
29. Passage Room.
30. Wood Room.
31. Stove.
32. Clay Cellar.

33. Passage through Manufactory to Earthenware Works.
34. Air Furnace.
35. Cone.
36. Cone.
37. Store Room.
38. Blue Vitriol Elaboratory.
39. Principal entrance to Manufactory.

CHAPTER VIII.

THE SITE OF THE DUESBURY DERBY PORCELAIN WORKS.

William Hutton, the historian of Derby, writing in 1791 about the Derby China Works, says, "The spot upon which this elegant building stands, which is internally replete with taste and utility, was once the freehold of my family. It cost thirty-five pounds; but the purchaser, my grandfather's brother, being unable to raise more than twenty-eight, mortgaged it for seven. Infirmary, age, and poverty obliged him to neglect the interest, when in 1743 it fell into the hands of my father, as heir-at-law, who, being neither able nor anxious to redeem it, conveyed away his right to the mortgagee for a guinea."

The following is the Mortgage Deed referred to :

NOVERINT universi per presentes me Johannem
Hutton de Derby in Comitatu Derby Clothworker
teneri et firmiter obligari Abrahamo Crompton de
Derby predicte generoso in decem et quatuor libris
bone et legalis monete Magne Britannie solvendis
eidem Abrahamo Crompton aut Suo certo Attornato
Executoribus Administratoribus vel Assignatis suis
Ad quam quidem Solucionem bene et fideliter faci-
endam Obligo me heredes Executors et Admini-
stratores meos firmiter per presentes sigillo meo
sigillatas Datis decimo quinto die Maij Anno regni
domini nostri Georgij Dei gracia Magne Britannie
ffrancie et Hibernie Regis ffidei defensoris etc quarto
Annoque Domini 1718

The Condi^cōn of this obligacōn is such That if the above bound John Hutton his heires Executors or Adm^v or any of them doe well and truely pay or cause to be paid unto the above named Abraham Crompton his Executors Administrators or assignes the full sume of seven pounds of good and lawfull money of Great Britaine with lawfull interest for the same at and upon the sixteenth day of November next comeing after the date of the above written Obliga^cōn without fraud or farther delay That then this p^rsent Obliga^cōn shall be void and of none effect or else shall be and remaine in full force and vertue

Scaled and delivered (being written
on Paper trebly stamp^t sixpence) in
the p^rsence of

Hugh Bateman
Joseph Alkin

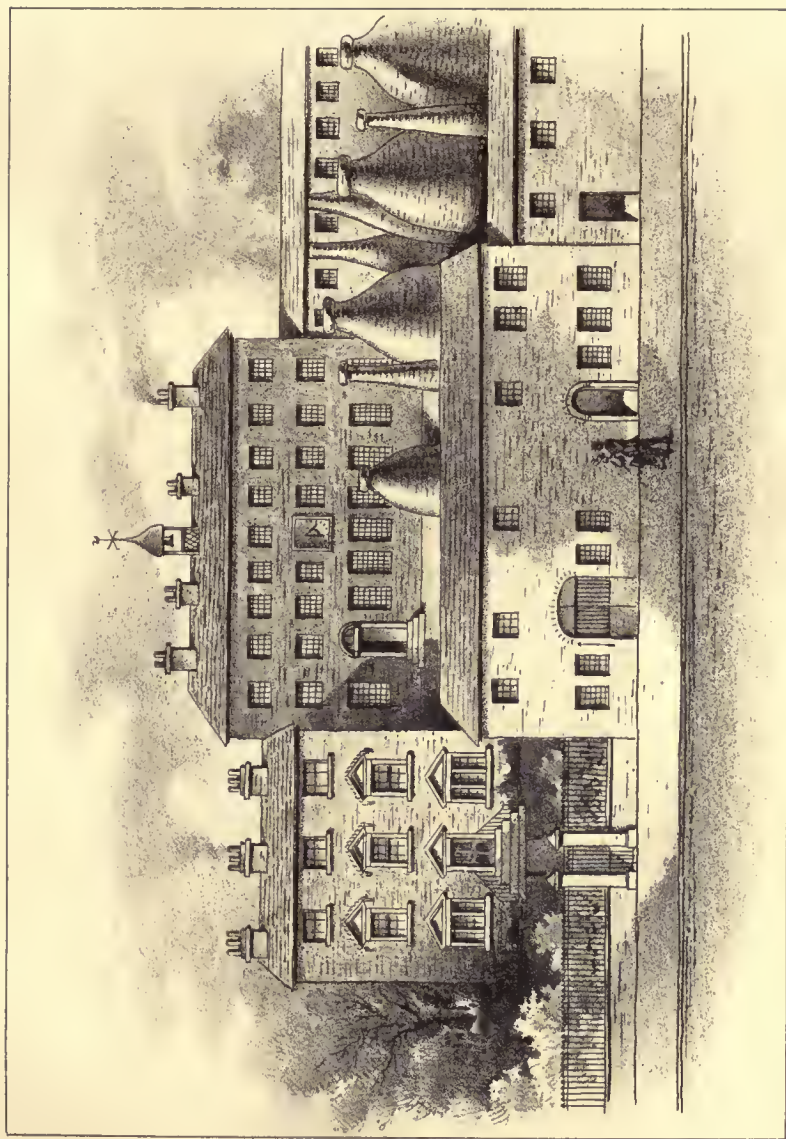
John Hutton
his + mark



(Endorsement) John Huttons Bond for paym^t
of £7 & interest to Mr.
Crompton the 16th Nov 1718

Dat 15 May 1718

Hutton again alludes to this site in his MS. history of the Hutton Family. John Hutton "He was the man who purchased the house east of St. Marys Bridge, now the China Works for £35, but being master of only 28 mortgaged the premises to M^r Crompton, a banker, for the other seven. He becoming old and poor, and inheriting the supineness of the Hutton family, suffered the trifling interest to remain unpaid, till the mortgagee seized the premises. The Freehold in 1743 fell into the hands of my father, as heir-at-law, who assigned over his interest to M^r Crompton for a guinea."



THE DERBY CHINA WORKS,
at the close of the first Duesbury Period.

We find the following amongst the documents, "Extracts from Mr Duesbury's Deeds," which throws some light upon the early works established by Duesbury :—

"1 Aug 1780 Conveyance from Heath & his assignees to Duesbury of

"A messuage in Derby near to a place called the Beach Croft, theretofore in the tenure of Tho: Baker but then of John Heath and W. Duesbury.

"Also two other Messuages or Tenements in Derby afs^d near unto the East of St Marys Bridge then or late in the possession of the s^d W. Duesbury & Sam Smith.

"And also five other Tenements near or adjoining to the said two last ment^d messuages, which said 5 Tenements were formerly converted into and then continued to be Workshops used and employed by the s^d W. Duesbury & Compy. as such in making of China All which s^d premises were conveyed to s^d Heath by an indenture dated 19 April 1756" &c.

"And by same deed of assignment of all that Dwelling house standing and being upon part of a certain Orchard Garden or backside beyond St Mary's Bridge in Derby near to the common highway leading from the said Bridge to Chaddesden formerly used as two dwellings and in the occupations of Abraham Whitacre & Thos Borrows."

"And also all that piece of ground then lately part of and fenced from the s^d orchard garden or backside which adjoined to the s^d messuage & then used and enjoyed therewith as a garden."

From these extracts the date of Duesbury's coming to Derby in 1756 is confirmed. They, also, supply the information that 2 tenements, 5 other tenements, and a dwelling house, were converted into workshops "for the making of china." The site is again designated as that at the "East of St Marys Bridge." In 1780, the time of Messrs. Heaths' bankruptcy, these properties were conveyed to Duesbury.

The view of the old Duesbury Porcelain Works here given was drawn from memory by Moses Webster in 1870,

and approved by several of the old china painters who recollected the old works. These works were abandoned and pulled down in the year 1845-6, and on the site was erected, at a cost of about £10,000, the Convent of St. Joseph, designed by Pugin, for the Sisters of Mercy from Kinsale; but the situation was found to be so unhealthy that in the year 1863 the Convent was pulled down and the materials sold; not one stone now remains to indicate that such a picturesque building ever occupied the site.



THE CONVENT OF ST. JOSEPH, DERBY.

The plan of Duesbury's Works is copied from the deed of lease to Bloor, dated November, 1815, at a rental of £110. Bloor had been carrying on the factory from 1811.

Kean, Duesbury's partner, leased a piece of land for ninety-one years adjoining the Duesbury Works, and, in his own name, erected an earthenware manufactory in 1797. The venture did not succeed, and earthenware making ceased about December, 1799. A passage is shown on the ground plan of Duesbury's works, connecting those works with the new building; it was at that time covered over with wirework, and by the

employés -called the "bird cage walk." Haslem states that the older works were vacated on the failure of the earthenware venture, and the hands removed into the new works, but that in his time they were partially re-occupied.

We have, in our collection, a large Worcester mug, on which is delicately painted the same view of the Convent of St. Joseph as is here depicted, and the mug was very likely painted by one of the old Derby hands, as a loving memento of the old site of the Derby Works.



CHELSEA SMELLING BOTTLE FIGURE.
SCHREIBER COLLECTION, S.K.M.

CHAPTER IX.

DUESBURY'S BISCUIT BODY.

FROM the early Chelsea catalogues we learn nothing about the celebrated biscuit body, until, in Duesbury's catalogue of the Chelsea and Derby products of 1771—the year after his purchase of the Chelsea works—we find numbers of groups and figures in biscuit enumerated. The Chelsea-Derby vases, coloured and enriched with gold, occasionally show “biscuit ornaments” of a fine and close texture, velvety to the touch, and of a light ivory colour. It is, therefore, fair to presume that to Duesbury belongs the credit of inventing and introducing the biscuit body, which has never been equalled in all respects by any factory at home or abroad.

Professor Church, in his “English Porcelain, South Kensington Museum,” says: “The late Mr. Haslem was of opinion that the white biscuit porcelain figures, for which the Derby factory was famous, could not have been made before 1800. He based that opinion upon the alleged first use at that time of bones in porcelain by Spode. This unfortunate error about the date of the introduction of bones, which we have controverted elsewhere, is further disproved by the occurrence of these very biscuit figures in the Derby catalogues of 1771 and 1773.” A further proof is that the old Chelsea and Derby documents state that in “1770 ten bags of boncass sent to Derby.”

The greatest possible care was exercised by the manufacturers to prevent any defective piece or “seconds” in biscuit leaving the factory. We have been told by some of the old hands that this was carried out at one time so rigidly, that

DERBY BISQUE.

“The Shepherd.”

Modelled by W. Coffee, after the figure
of Antinous.

No. 396. Incised Mark.

DERBY BISQUE.

“The Shepherdess.”

Modelled by J. J. Spengler,
about 1790.

No. 396. Incised Mark.

IN THE AUTHOR'S COLLECTION.



defective pieces were taken to the heap and broken up. At this period the biscuit figures were charged a higher price than the coloured figures of the same model. This may appear strange, but if a biscuit and a coloured figure, made from the same mould, are closely examined and compared, the superiority of the modelling and "cutting-up" of the biscuit figure will be at once apparent. All this beauty and sharpness was sacrificed under the glaze, and colouring aided in covering over further blemishes. The biscuit state fitly represents the solid oak or mahogany furniture of the period, and the glazed and coloured state as fitly represents the veneered and sham furniture of a more recent time.

The special mixture of materials for this body was undoubtedly kept a secret, for we find that after Duesbury and Kean's time the biscuit body appears to be simply the ordinary porcelain body, left in the biscuit state, having a soft chalky white appearance, the material not lending itself to the crisp "cutting-up" obtained on the original body. In trying to recover the lost biscuit body, Mountford, of Derby, discovered the Parian body.



FIGURE MADE FOR A CLOCK.

Q

Some of the "boys" alluded to in the following interesting correspondence of Mr. Vulliamy, the celebrated clockmaker of the last century, are still in existence, and are of the old biscuit body of 1771. The writer has in his collection one of these figures, which is generally admitted, by collectors, to be of the finest quality of biscuit; it is of a grain and texture closely resembling marble. In the Landseer room at Chatsworth is to be seen a clock by Vulliamy, in which he has introduced one of the figures alluded

to in his correspondence. The figures made for the clocks have holes in the soles of their feet, by means of which they could be attached to the clocks, and the right hand is also perforated for the fixing of a thermometer.

This beautiful boy figure was probably modelled in 1789, by Rossi, who is named in the correspondence. The modelling of the figure throughout is of a high order, and the chubby, dimpled face, with its tender mouth, is beautifully rendered and childlike. In its union of truth and style it may be compared with the work of Della Robbia.

We give, hereafter, a selection from that correspondence :—

Lygo to Duesbury.

“Nov 4 1788.

“Mr Vulliamys respects and will give Mr Rossi a design for the male figure to match the female now modeling, which he says will be a figure of Æsculapius and will do exceedingly well.”

Lygo to Duesbury.

Lady Rumbold enquires for a person to go to India.
Extract from letter :—

From Thos. Law to Lady R.

“Lya 27th Feby /88.

“I now desire that you will send me out all prepared colours for glazing of china, as I expect a thousand pounds \pounds year profit at least from this manufactory. I wish you could get me a honest sober man to receive a certain allowance of 100 Rupces per month (each rupee is worth $\frac{2}{3}$) at farthest or to become a partner, in short pray send me all you can respecting glazing &c. To show you I can make china I send you an image.”

Lygo to Duesbury.

“22 Oct 1788.

“M Vulliamy says Mr Rossi will do very well to model figures, and he would advise you to have another figure done

to match the one he is now doing. Mr Catherine wishes to have his first order from the 4 models, as he is now making a drawing for a piece of work for Mr Gould where they are to be introduced."

Lygo to Duesbury.

"7th Nov 1788.

"Mr Flight the china manufacturer has took two houses in Coventry St and is laying them both into one for a retail warehouse and am informed the son has been over to France and bought a large quantity of French China."

B. Vulliamy to Duesbury.

"Sep 16 London 1788.

"I have fixt the left arm upon a figure as exact as I can in the position that I require it to be in, but it is not joyned in the proper place as it broke off at the wrong part, it will equally serve to show how much forwarder the arm requires to be brought than it is in the other figures. The hand requires also to be exact at the same distance from the thigh because it holds a book which is of that height. It is I think a very desirable alteration to make in this figure to cut both the arms off close to the drapery and to hollow both the draperies so as to make cylindrical sockets, and then piece out the two arms so as to fitt those socketts, only the piece that is added to the arms must be taper which permits the arm to be moved about so as to find its proper situation, the figures would be fixed safer without the arms."

"London June 23 1787.

"Mr V likewise desired I would remind you to pay very particular attention to the colour of the biscuit figures, same as he described to you when in Town, the colour he likes is that of the female figure which he has made into a clock

with the hand pointing to the clock which I dare say you noticed very much, for I think it is the most beautiful figure I ever see.

“LYGO.”

Vulliamy to Duesbury.

“Feby 12 1787.

“The bad success of the figures upon the models of which I had bestowed so much trouble, time and expense, I confess to you gives me very great vexation, the disappointment is such as will be of very great detriment to me in my new branch of business. In the first place I give up for this year the clocks that I intended sending to India. Secondly I disappoint in point of time those who had ordered such clocks of me as these figures were intended for and in the 3rd place I had placed so much dependence upon those clocks that I had put off beginning to shew my clocks this winter because I expected to have some of those to have shewn at the same time. All this is now at an end; all this only concerns myself, there is something else which concerns us both which I will relate to you. when I received the 3 first figures, I mounted one of them, and fixed the head arms &c and placed it to a wooden pedestal with one of the China Vase just to shew the attitude of the figure, this was seen by a few good judges, who were so much pleased with it, that I thought it would be for the advantage of your manufactory to shew one of the heads which was the nicest finished of the three to the Royal Family, as a piece of workmanship in Biscuit, which when we should have finished some figures would surpass ye French biscuit, and do honour to the English manufactory. I accordingly did shew it to the Queen and Princess, and the Prince of Wales in that light, they were pleased to express great satisfaction at seeing it and were glad to see the improvement we were making in this Country. I should have shewn it to the King, if his majesty had not happened

to be riding out when I went. I even went so far as to tell them that I would in a little time challenge any person to bring me a French figure and the best figure should take both, it does not depend upon me to make good all these assertions I have to the utmost done my part towards it, it rests now with you to compleat the remainder &c. &c.

"B. VULLIAMY."

"Aug 30 1789.

"Dr Sir

"I send you the boy that I have had altered on purpose to apply him to the barometer I spoke to you about. This boy is intended to hold a thermometer for which reason I wish to have a small hole made through in the palm of the left hand where I have a dot. I think the boy will be a very good subject for Mr Rossi to try his abilities in moulding of it.

"I have also sent you five of the best pieces of bronze ornaments that I have, which I really would not have sent but that I am convinced of the care that you will take of them, and also that you will not let them go out of your own hands, the leaves are the finest I ever saw, and if you chuse to take casts of any of them I only beg that they may not be picked with anything but a piece of Soft wood as I want to preserve the shaping quite perfect. I send them because I think they will be very usefull to you and give your men a good and a just idea of ornament, and I really am very glad of this opportunity of being usefull to you in return for the civilities you shewed me at Derby &c.

"B. VULLIAMY."

"Ap 4 1791.

"Dr Sir

"I received this morning yours of the 2nd instant by which I learn that you are firing two female figures leaning on the right hand. I also want some female figures leaning

on the left hand to compleat some very particular orders, that I have had for a long time past and which cannot be done for want of those figures. I also want 3 or 4 boys of those that are altered. I believe you know which I mean, they have a little drapery over one shoulder and hold one hand up and the other down.* I have already wrote for them, and hope they are among those that you are now firing. Pray do let me know when I may have the boys and when I may expect the two figs. upon the left hand. You cannot form an idea how much I am distrest for figures.

"B. VULLIAMY."

Nov 19 1791.

Order for figures for Mr Vulliamy from Lygo (in biscuit).

- 6 Flower Vases plain handles
- 2 or 3 figs leang. on the left hand (large 6. 6. 0 ea)
- 1 or 2 " leang. on the right hand
- 2 Angel figures without wings (chgd 6. 6. 0 ea)
- 6 Boys from the new model (10/6 ea)
- 1 Boy from piping model
- 1 Esculapius without pedestal
- 1 Companion figure.

1791 Sold Mr Vulliamy 2 sets of 3 Vases enamel'd in compartments with figures and landscapes blue and gold borders and gold stripes

| | |
|-------|--------------|
| | £60 . 18 . 0 |
| discd | 6 . 2 . 0 |
| | 54 . 16 . 0 |

PORTRAIT MEDALLIONS.

Portrait Medallions appear to have been seldom made at Derby, probably on account of the biscuit body not being suitable for that purpose. We have only been able to trace two medallions, viz., one of Mrs. Wm. Duesbury, *née* Miss

* See Illustration on page 113.

Edwards, of Derby, the wife of the second Wm. Duesbury, and who after his death married Michael Kean. Keys, in his account of the old Derby Works, says, William, shortly after his father's death, "married Miss Edwards (in 1787), an amiable and beautiful young lady." This medallion of Mrs. Duesbury was obtained from one of the old china hands, who accounted for its possession from the fact that it was injured



MEDALLION OF MRS. WM. DUESBURY.

in the firing, by a "blob" of glaze having fallen upon it, from glazed articles placed in the same sagger, and in that condition it was not thought advisable to send it to the warehouse.

The medallion* is oval, $6\frac{1}{2}$ inches in height, and made of the early and best quality of biscuit, about 1791.

The other known Derby medallion is a portrait of the Duke of Portland, 5 inches, also obtained from one of the men who formerly worked at Duesbury's factory.

* It is most probable this medallion was modelled by Spengler, as his agreement runs:—"J. J. Spengler shall be at liberty to make portraits and other small works . . . in his extra time" (p. 128).

CHINA TRINKETS.

From the following correspondence it is certain that many china trinkets, such as seals, smelling bottles, tooth-pick cases, &c., were mounted in gold, &c., at Derby, by Mr. Severne and others, from the middle of last century until the early part of the present century. It may not be generally known that about the time the Derby china works came into note, the jewellery trade of Derby was a most important one. A jeweller named Simpson was one of the earliest manufacturers; he employed about thirty hands. Severne & Co. gave employment to eighty or ninety hands, besides outworkers. The town is still noted for the production of excellent paste jewellery.

The principal branch of the trade, at that time, was the manufacture of paste jewellery, seals, rings, buckles for shoes and breeches, ear rings, brooches, &c. Much might be written on this interesting subject. We will merely recall the fact that the ancient town of Derby was the birth, or early starting place of the following manufactures: silk, hosiery, cotton, porcelain and jewellery. Some idea of the extent of the china trinket trade may be formed from the fact that there were at the Derby works (brought largely from Chelsea) in 1795, moulds and models for fifty smelling bottles, figures, &c., 300 trinkets, and 100 seal trinkets.

We find particulars concerning that part of the trade in the Duesbury correspondence.

"Dear Sir

"If you can let me have a dozen of Trinket seals and keys for my friend Mr Egan I shall be obliged to you if you will send me by the bearer an assortment to pick him a dozen—and in consequence of what you said to Mr E. respecting his having the trinkets of me, I shall be glad to know your terms for mounting them for me & I would take the whole on myself to Mr E.

"I am dear Sir, Yrs respectfully

"Sat 26 Jan. 1793."

"W. DUESBURY.

TWENTY-ONE
CHELSEA SEALS AND TRINKETS.

Some Coloured and Gilt ; others in the
White glazed state.

IN THE AUTHOR'S COLLECTION.



"Sir

"Derby / 1793.

"I have enclosed 26 seals for your approbation. Keys we have not one finished here—what we have are with Mr Severne who is yet in London. Can make a few in course of next week if necessary. The lowest price we charge to our wholesale friends is 6s each. I cannot immediately say the terms we can mount them for, but if you wish to pursue that plan no doubt the price may be adjusted to your satisfaction. The new patterns you have sent I fear will be thought too much of a similitude with those we have sold so many of—something very smart but strikingly different will be found necessary. I expect Mr S(everne) at home in the course of next week, when we will wait upon and consult y^r opinion on the business. You'll please return the seals not approved sooner & better.

"Interim I'm Mo respectfully y^r very ob^t Ser^t

"J. HANCOCK."

"WHITE DERBY CHINA."

We have a newspaper cutting of the following advertisement issued July 4th, 1798, in a London paper, given to me by Jno. Whittaker, an old Derby artist:—

WHITE DERBY CHINA.

By Mr. H. PHILLIPS,

At his Great Room, New Bond-Street, on WEDNESDAY next, at Twelve o'clock [July 4, 1798].

PART of the STOCK of a WHITE DERBY CHINA MANUFACTORY; comprising Tea and Coffee Services, many Hundred Cabinet Cups and Saucers, and ornamental Articles, the Property of the MANUFACTURERS. The above affords to the Gentry a favourable Opportunity of providing themselves with white Porcelain, either for immediate Use, or to paint upon as Specimens of Ornament. May be viewed Tomorrow, when Catalogues may be had as above; of Mr. Varley, York Hotel, Bridge-Street, Black-Friars; and of Mr. Phillips, at his Houfe, No. 22, Bury-Street, St. James's.

Whittaker explains this sale of "White Derby China" in the following manner, having heard the story from workmen who lived at the time.

R

"At the China Works on the Nottingham Road, there was a workman employed in the ornamental room named William Duesbury. He was a relative of the W^m Duesbury a partner carrying on these works. When Coffee left the Derby China Wks this W^m Duesbury, who was a potter, left also, and Coffee & Duesbury became partners and manufactured in a small way, their manufactory was somewhere in Friar Gate. Their partnership was of short duration, for Duesbury & Kean thinking these two men were likely to become their rivals in the China trade, induced their relative to return to their employment and cease to be a partner with Coffee, this broke up the China manufactory in Friar Gate, where I believe Coffee afterwards manufactured Terra cotta ornaments & figures."

"I have no doubt this is the white Derby China named in the advertisement, the articles named are exactly what I should expect a small establishment to produce; and I believe the date corresponds, as far as I can ascertain, to the time when Coffee ceased to be employed at the old Derby China Works."

This information was supplied by the writer to Mr. Chaffers, who used it in his "Marks and Monograms."

GRINDING MILL FOR CHINA MATERIALS.

In December, 1765, Duesbury leased a mill and stable in St. Michael's Lane, near to Lomb's silk mill (the first erected in England), for twelve years, at a rental of £6 6s., for the purpose of grinding and mixing the china clay.

The lease reads:

This Indenture made the Twenty third Day of October in the year of our Lord One thousand seven hundred and sixty five Between Thomas Bradley of Hall Fields in the Parish of Atlow in the County of Derby Gentleman

and Jane his Wife of the one part and William Duesbury of Derby in the County of Derby China or Porcelain maker of the other part Witnesseth that for and in Consideration of the Rents Covenants and Agreements hereinafter reserved mencōned and contained on the part and behalf of the said William Duesbury his Executors Administrators and Assigns to be paid kept done and performed They the said Thomas Bradley and Jane his Wife Have and each of them Hath demised leased set and to farm let unto the said William Duesbury his Executors Administrators and Assigns All that Mill in Derby aforesaid near to or adjoining the Water Engine at the bottom of St. Michael's Lane there called or known by the Name of the Malt Mill with all and singular the Implements and Utensils to the same belonging together with a Stable thereto adjoining And all Wares Gates Ways Waters Watercourses Fleams and Streams to the same or any part thereof belonging or appertaining (Except and always reserved unto the said Thomas Bradley their Heirs and assigns the intire use of the said Waters and Streams when and as often as there shall be Scarcity of Water not sufficient to supply the Town of Derby as hath heretofore been accustomed) Which said Premises are now in the possession of the said Thomas Bradley and Jane his Wife To have and to hold the said Mill Stable and Premises beforementioned to be hereby demised with the appurtenances (except as before excepted) unto the said William Duesbury his Executors Administrators and Assigns from the Twenty fifth Day of December next for the Term of Twelve years from thence next ensuing and fully to be compleat and ended Yielding and Paying therefore Yearly and every Year during this Demise unto the said Thomas Bradley or his Assigns (in case he shall so long live) the Yearly Rent of Six Pounds and Six Shillings of lawful British money by equal portions on the Twenty fourth day of June and

the Twenty fifth day of December the first payment to be made on the Twenty fourth day of June next And shall not nor will at any time during this Demise make use of the Water for Working the said Mill whenever there shall be a Scarcity of Water for supplying the said Water Engine And also shall not and will not do or cause permit or suffer to be done any Acts or Things whatsoever whereby the said Thomas Bradley and Jane his Wife or their Heirs shall be any ways obstructed or annoyed in the free use and enjoyment of the said Water Engine at any time or times during the continuance of this Demise And the said Thomas Bradley doth hereby for himself and for the said Jane his Wife and either of them their and either of their Executors Admtors and Assigns Covenant promise grant and agree to and with the said William Duesbury his Executors Administrators and Assigns That they the said Thomas Bradley and Jane his Wife or one of them their or one of their Executors Administrators or Assigns shall and will from time to time and at all times during this Demise pay bear and discharge all manner of Taxes levys assessments Rent and all other Outgoings whatsoever which now is or are or at any time hereafter during the said Term shall be charged upon or issuing or going out of the said demised premises to the King Church Poor or otherwise And that it shall and may be lawful to and for the said William Duesbury his Executors Administrators and Assigns Peaceably to hold and enjoy the said Mill and Premises hereby demised (Except as before Excepted) Paying the Rent hereby reserved and performing the Covenants and Agreements herein contained) from time to time and at all times hereafter during the said Term without any hindrance or interruption of the said Thomas Bradley and Jane his Wife or either of them their or either of their Executors Administrators or Assigns or of any other Person or Persons

claiming or to claim by from or under him her them or
any of them In Witness whereof the said Parties have
to these present Indentures interchangeably set their Hands
and Seals the Day and Year first above written.

THOMAS BRADLEY

Scaled and delivered }
in the presence of }

HARRY YATES

JANE BRADLEY

KATHERINE BRADLEY



WATER ENGINE HOUSE FOR SUPPLYING THE TOWN WITH WATER, 1765,
AND GRINDING MILL, AT DERBY.

I am enabled, by the courtesy of the owner, Mr. George Dean, to give a reduced view of the mill and stable, and the engine-house—the tall building to the left—from a water colour drawing by La Cave.

Hutton says in his *History of Derby*: Page 11. "This river (the Derwent) supplies the water for culinary use, which is raised by an engine at the bottom of St. Michael's Lane, and conveyed through a pipe into the reservoir at the top of the church (St. Michael's), about the distance of one

hundred yards, and the height of twelve. From thence, as from a grand artery, the stream is conveyed by tubes, under the pavement, into almost every street and court. Perhaps this is the most useful church in Derby, though preached in but once a month."

JOHN JAMES SPENGLER.

Spengler was a Swiss; he came from Zurich, and joined the Derby Factory in 1790. The following agreement is not without interest; it states that Spengler was to receive two guineas weekly, but this amount evidently did not meet his requirements, for we find that, in the year 1792, Spengler gave a bill of sale on his household effects for a loan of £30 from Duesbury.

Spengler was by far the best and most graceful modeller the Derby works ever employed. His finest works are: the Russian Shepherd and companions, a group of 3 and 4 figures, No. 387, which is one of our illustrations; Blind beggar and daughter, No. 370; the three groups after Angelica Kauffman, viz.:—Three Virgins distressing Cupid, No. 235; Virgins adorning Pan, No. 196; and Virgins awaking Cupid, No. 195. A Shepherdess, a girl leaning on a gate feeding a lamb, is perhaps the most elegant of all his models, and is also illustrated. The following, Nos. 11, 371, 373, 381, and Vases, Nos. 123, 124, 126, 130, are also modelled by Spengler, as per list of models.

Articles of Agreement made and concluded upon the thirteenth day of September in the year of our Lord one thousand seven hundred and ninety Between William Duesbury of Derby in the County of Derby Manufacturer of Porcelain of the one part and John James Spengler late of Zurich in Switzerland but now of Derby aforesaid Modeller of the other part.

First—It is mutually and reciprocally agreed between the said William Duesbury and the said John James Spengler that the said John James Spengler shall according to the best of his skill and ability employ and apply himself from time to time from the day of the date of this Agreement for the term of three years now next following in and to the making all such Models that is to say Figures Vases Groups Ornaments and Vessels as shall from time in the judgment

of the said John James Spengler and under the directions of the said William Duesbury be thought fit and necessary for the use of the Porcelain Manufactory of the said William Duesbury at Derby aforesaid or any other Manufactory which the said William Duesbury may think proper to establish during the said term And that the said John James Spengler shall himself make an original in Porcelain from each of his Models And it is also agreed that Ten hours in each of the Six working days in the week between the first day of March and the thirtieth day of September and eight hours in each of the six working days in the week between the first day of October and the last day of February shall be considered as one whole day And that the hours to be employed by the said John James Spengler in the business of the said William Duesbury shall be solely in the choice of and variable from time to time at the pleasure of the said John James Spengler And it is also agreed that the said John James Spengler shall be at liberty from time to time whenever he shall think proper during the term of this Agreement to employ and apply himself in and to the business aforesaid for any extra or greater number of hours than those before specified to constitute a day not exceeding four extra hours in each day between the first day of March and the thirtieth day of September and three extra hours in each day between the first day of October and the last day of February And it is agreed that the said John James Spengler shall from time to time during the continuance of this Agreement find and provide for himself a room for carrying on his business in such place as he shall think fit in Derby aforesaid except for the making such designs and models in which it may be necessary for the said John James Spengler to consult nature in which case the said William Duesbury agrees to provide for the said John James Spengler a fitting and convenient room in some part of his Manufactory and to provide all things necessary for the use of the said John James Spengler at the expense of him the said William Duesbury And the said William Duesbury in consideration of the Skill and abilities of the said John James Spengler to be faithfully employed to his use as aforesaid doth hereby agree to and with the said John James Spengler that he the said William Duesbury shall and will weekly and every week on the Saturday in each week during the continuance of the said term well and truly pay or cause to be paid to the said John James Spengler the sum of Two Guineas of lawful british money for each ordinary week's work and after the same rate and proportion for any extra time which in such week shall have been employed by the said John James Spengler to the use of the said William Duesbury as such extra time shall bear to the intire ordinary week's work at that season Provided nevertheless in case it shall happen that in any one week during the term of this Agreement the whole number of Hours employed by the said John James Spengler to the use of the said William Duesbury shall not amount to Sixty hours in the week between the first day of March and the thirtieth day of September or to Forty-eight hours between the first day of October and the last day of February then the said William Duesbury shall at the end of every such week be at liberty to

deduct out of the said weekly sum of Two Guineas so much as the deficiency shall from time amount to in proportion to the whole number of Hours which are hereby agreed to constitute the week And the said William Duesbury agrees at all times during the said term to find and provide sufficient employment for the said John James Spengler in the business aforesaid as well during the ordinary as during the extra hours aforesaid and that no deduction shall be made by the said William Duesbury out of the said weekly sum of Two Guineas save only for such loss of time as shall happen through the default of the said John James Spengler And that the four great feast days that is to say Christmas day New year's day Easter day and Whitsun day shall not be deducted for out of the said weekly sum of Two Guineas though the same shall not be employed in the said business but shall be paid for and considered as ordinary days of the season in which the same respectively fall And the said John James Spengler also agrees from time to time to keep a true and faithful account in writing of all time employed by him in the said business which account and also the room wherein the said John James Spengler shall conduct his said business shall at all seasonable hours in the day time be open to the inspection of the said William Duesbury And the said John James Spengler also agrees that he will not at any time during the continuance of this Agreement either directly or indirectly enter into the service of any other Manufacturer of Porcelain or Earthen Ware than the said William Duesbury nor make dispose of or part with any Models of his workmanship to be either directly or indirectly applied to the use of any other Manufacturer but shall and will in all things execute and perform this present Agreement according to the true intent and meaning thereof and with the greatest attention in his power to the interest of the said William Duesbury And it is also agreed that the said John James Spengler shall not at any time during this present Agreement absent himself from the said business for more than one week at any one time without the consent of the said William Duesbury And the said William Duesbury agrees to give to the said John James Spengler on New year's day in every year during the said term the sum of _____ in consideration whercof the said John James Spengler agrees to deliver to the said William Duesbury a Model of his Workmanship made in his extra time And it is agreed that the said John James Spengler shall be at Liberty to make Portraits and other small works for his own use in his extra time so that the same be not sold or disposed of to any Manufacturer of Porcelain or Earthen Ware other than the said William Duesbury And the said John James Spengler expressly agrees that he will not desert or leave the said William Duesbury during the continuance of this Agreement but shall and will carry the same in all respects into effect according to its real and true intent and meaning Provided always and if the father of the said John James Spengler shall die before the expiration of this Agreement the said William Duesbury agrees

that the said John James Spengler shall be at liberty to go into Switzerland and there to continue as long as the situation of his affairs shall require and if his affairs should be so circumstanced as to require it then that he shall be at liberty to continue there without returning to perform this Agreement or being liable to any penalty for neglect thereof so that he do not under pretext of this power return into Great Britain during the said term to be employed in any other Manufactory or make any Models abroad for the use of any Manufactory in Great Britain And in case of the death of the said William Duesbury during the term of this Agreement it is agreed that the Executors or Administrators of the said William Duesbury shall provide a place for the said John James Spengler for the remaining part of the term of this Agreement on the same terms and conditions as are comprized in this Agreement and that till such place is in such manner provided they shall continue to pay the weekly wages expressed in this Agreement and they shall also pay the said John James Spengler all reasonable travelling Expenses to such place as before mentioned together with a recompence for any damages which may happen to his Goods Boxes and other Things in consequence of his removing thereto And the said John James Spengler agrees to work in London or any other part of this Kingdom during the term of this Agreement if the said William Duesbury shall think proper on condition that the said William Duesbury shall pay his travelling expenses and raise his wages according to the situation of the place he is to work at.

JEAN JAQUE SPENGLER

Witness { "BN VULLIAMY
JOSEPH LYGO

NOTES RESPECTING WORKMEN.

ISAAC FARNSWORTH.

The name appears in a MSS. affidavit: "Isaac Farnsworth, Ornamental China Repairer, saith he was brought up to the business of a repairer of ornamental china and china figures, and has continued in such business to the present time. That for nearly 40 years prior and down to the partnership of Duesbury and Kean in 1795, and afterwards up to the sale of the works to Bloor in 1811." From this we may conclude that Farnsworth was one of the hands employed by Duesbury when he started the works in 1756, working for the three Duesburys in succession.

WILLIAM HOPKINSON, FIGURE MAKER.

Some years ago William Hopkinson related the following to the writer:—"Mr. W. E. Gladstone, afterwards prime minister, took great interest in a workmen's exhibition in London. He arrived in town the day after the Exhibition had closed. Mr. Gladstone expressed his great regret at this circumstance, and requested the committee to choose from among the exhibitors twenty working men, who were to come and dine with him at his residence, each being asked to bring some object which he had contributed to the late exhibition.

"After the repast Mr. Gladstone took his visitors round his gallery of pictures, and showed them the various cabinets of china—English and foreign—for the ex-Chancellor of the Exchequer has a great love for old china. On coming to the splendid case of Dresden china, Mr. Gladstone remarked that he had been told that two vases, which he pointed out, ought properly to be placed in the next cabinet of Derby china. Hopkinson, who was a tall man, stood rather behind the rest and replied, 'Yes, sir, they are Darby.' Mr. Gladstone turned sharply round and said, 'Who said that? Let him come here.' So Hopkinson stepped forward, when the following conversation took place. Mr. Gladstone: 'How do you know they are Darby?' Hopkinson: 'Why, sir! they were made in the same room where I worked as an apprentice at the Darby Works, and a man named Gadsby made them, and they were painted by Lucas.' Mr. Gladstone: 'Now, how old were you then?' Hopkinson: 'I was about 18 years of age.' Mr. Gladstone: 'Very good;' and turning to Mrs. Gladstone, he said that "the two vases were to be removed into the Darby cabinet, as Darby should not be robbed of any of its well-earned honours."

WILLIAM BILLINGSLEY.

William Billingsley was not only known as one of the best flower painters on china, and one who had adopted a manner and style in advance of that then in vogue, but he

FAC-SIMILE OF ORIGINAL DRAWINGS BY
WILLIAM BILLINGSLEY.



was also the inventor of two of the most beautiful porcelain bodies extant, we mean the Pinxton* and Nantgarw.

Billingsley's was a wandering, but interesting and inventive career. A man of superior talents, he appears to have lacked that stability of character and the possession of means necessary to ensure the success he deserved.

The following chronology shows the movements of Billingsley from his birth, in 1758, to his death, in 1828 :—

| | | |
|------|-------------|---|
| 1758 | Billingsley | born at Derby. |
| 1774 | " | apprenticed to Duesbury, Sep. 26. |
| 1796 | " | leaves the Derby Works and establishes the Pinxton Works along with Jno. Coke. |
| 1800 | " | leaves Pinxton, and decorates porcelain at Mansfield. |
| 1804 | " | leaves Mansfield. |
| 1805 | " | decorates porcelain at Torksey, Lincolnshire. |
| 1808 | " | at Worcester. |
| 1811 | " | leaves Worcester and starts the Nantgarw Works. |
| 1814 | " | at the Cambrian Pottery, Swansea. |
| 1817 | " | returns to Nantgarw. |
| 1819 | " | sells his recipes and moulds to W. Young, and enters the employ of J. Rose, Coalport. |
| 1828 | " | died. |

It is very probable that Billingsley painted more china during the twenty-two years he was at Derby than during the rest of his life, which, after leaving Derby, was almost exclusively occupied by starting and managing new works, and experimenting with new kilns and porcelain bodies.

Billingsley having spent so much time at Derby, serving under two of the Duesburys, and during part of the Chelsea period, his work may bear, consequently, several kinds of marks. We

* Marks were seldom used; the following are known :— ϕ ϕ ,
and the word "*Pinxton* 343." $\mathcal{N} 300$,

know that the mark changed from blue to puce, and latterly red ; most of his recognized work, however, bears the puce mark.

In our days there is much of the flower painting attributed to Billingsley by collectors and dealers, and exhibited under his name in the museums, that is not worthy of his brush. His painting has a fatty soft glaze look when compared with that of his contemporaries ; his grouping is good, and he often threw out from his bouquets long delicately-painted sprays. He also painted his flowers in truer perspective by an effective treatment of shadows ; his colouring is more delicate than that of most other artists—he was fond of yellow and puce, and often introduced white flowers. His leaves are generally dark and but slightly veined and outlined, and are painted with greater freedom and want of detail, when compared with his flowers. There are well-known and authentic examples in existence, which enable his individual style to be identified in Derby and neighbourhood, in private possession, and in the Art Gallery, where is to be found the largest and most instructive collection of “Old Derby” in the kingdom.

In my work “Pottery and Porcelain of Derbyshire,”* published in 1870, in collaboration with Mr. Alfred Wallis (the first work devoted to Derby ceramics), attention was called to the great abilities of William Billingsley, as an artist and a potter. We then wrote : “Billingsley introduced what is called the ‘wiping-out’ system ; that is, in painting a flower, it was coloured with one shade. The required lighter shades were then obtained by wiping-out with a colourless brush ; the effect thus became much more delicate and soft in appearance than could be obtained by the painting-up process. The difference in the two methods will be readily noticed on comparing an old flower-piece of Chelsea porcelain with one of Billingsley’s painting.” Of course, further effect was given to the work by delicate touches and details.

* Mr. J. Haslem’s “The Old Derby China Factory” was published in 1876.
Mr. Ll. Jewitt’s “Ceramic Art of Great Britain” was published in 1878.

In the compilation of this early work on Derby ceramics, much of the information was obtained about thirty-five years ago from the old employés, who were, then, aged men, and in some instances had known Billingsley, and were conversant with his methods and painting.

The three colotype reproductions of Billingsley's drawings on paper, in monochrome, are taken from our "Collection of Original Drawings by Derby China Painters." These drawings were seen and recognised by several of the old hands who formerly worked with Billingsley. The drawing on the right is the original sketch for a group of flowers on a comport, in the "Haslem Gift" in the Derby Museum, an undoubted specimen of the artist's painting.

As Billingsley worked at Worcester from 1804 to 1811, there must be examples of his work extant bearing the Worcester mark of Flight, Barr & Barr; he left that factory on the death of Mr. Barr.

WILLIAM PEGG.

It has been said by some writers that Billingsley had but few artists working in collaboration with him in his Nantgarw factory. This statement is, to some extent, corroborated by the fact that a large quantity of porcelain, in the glazed white state, stamped with the impressed mark, was purchased by Mortlock, the china dealer, and decorated for him in London. This is the reason why there is, in our days, so much uncertainty in assigning Nantgarw painting to any particular artist, even in the case when the piece bears the impressed mark. It is not generally known that, besides Pardoe and others, William Pegg, a Derby painter and a friend of Billingsley (no relation to the Quaker artist of that name), decided to join Billingsley at Nantgarw. He and his wife often used to speak of the long and wearisome pedestrian journey they had had to make to reach such a distant and out-of-the-way place.

This William Pegg was a capital flower painter, and he stayed with his friend Billingsley for several years.

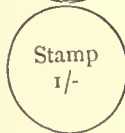
NOTE.—Billingsley's workroom number was 7, and is sometimes found painted on the bottom of the plate or other object.

On leaving Nantgarw, Pegg commenced to design for the Manchester calico printers. By steady perseverance he became a calico printer himself, and, having succeeded in business, he retired with a competency. We had the pleasure of his acquaintance, and possess a drawing of flowers by his own hand, which he kindly presented to our "Collection of Original Drawings by Derby China Painters," an inspection of which gave him great delight, and led to much information being communicated respecting the old painters.

ZACHARIAH BOREMAN

was one of the best Chelsea painters, and in August, 1783, he made an agreement to serve Duesbury for three years, at the wages of two guineas a week, "in the painting of china or porcelain at the manufactory of the said William Duesbury at Derby." Boreman was a clever painter of landscapes and seascapes. In the former style he was in the habit of introducing minute, but well executed, figures; his trees were carefully defined; a pleasant grey tone pervades his painting, and he obtained his high lights by means of a light yellow green. We give two illustrations of his work, which will assist collectors to recognize his painting. His work is generally marked in blue or puce.

We subjoin a transcript of the agreement:—



Articles of Agreement made concluded upon and entered into this twenty sixth day of August in the year of our Lord Christ one thousand seven hundred and eighty three Between William Duesbury of Derby in the County of Derby China or Porcelain Manufacturer of the one part and Zachariah Boreman of the Parish of Saint Luke Chelsea in the County of Middlesex China or Porcelain Painter of the other part.

Whereas the said William Duesbury hath engaged the said Zachariah Boreman to serve him the said William Duesbury his Executors Administrators or Assigns in the painting of China or Porcelain at the Manufactory

DERBY DEJEUNER TRAY.

Delicate Pink Ground.

"View in Dovedale, Derbyshire,"

by Zachariah Boreman.

Blue Mark.

DERBY PLATE.

Blue Border, Six Panels with a Rose,
and raised Grapes and Leaves
in Gold.

In Centre, Three Groups of Flowers.
A Rose in Centre, painted by
Billingsley.

Puce Mark and Fig. 7, Billingsley's
workroom number.

DERBY PLATE.

Apple Green Ground.

Border of Roses, with a Gold Band
running through them.

Roses in Centre.

Painted by Billingsley.

(Early Work.)

Puce Mark.

DERBY PLATE.

Gold Border on Blue Ground.

In centre a
Landscape and Cottage by Robertson.
Red Mark.

DERBY PLATE

OF THE

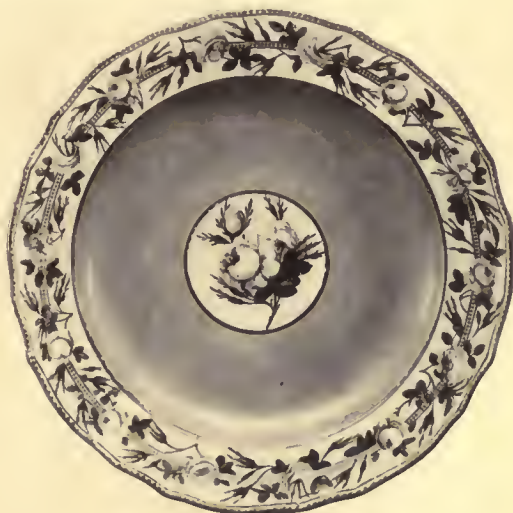
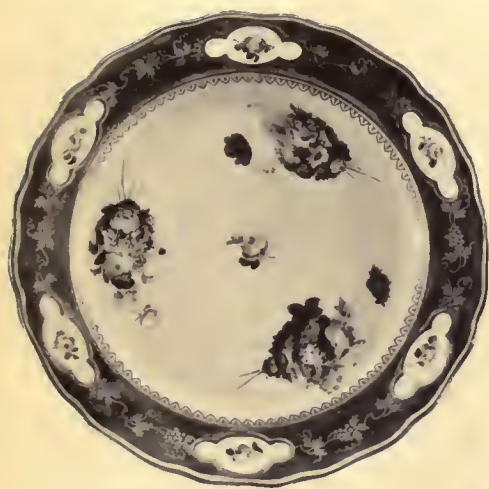
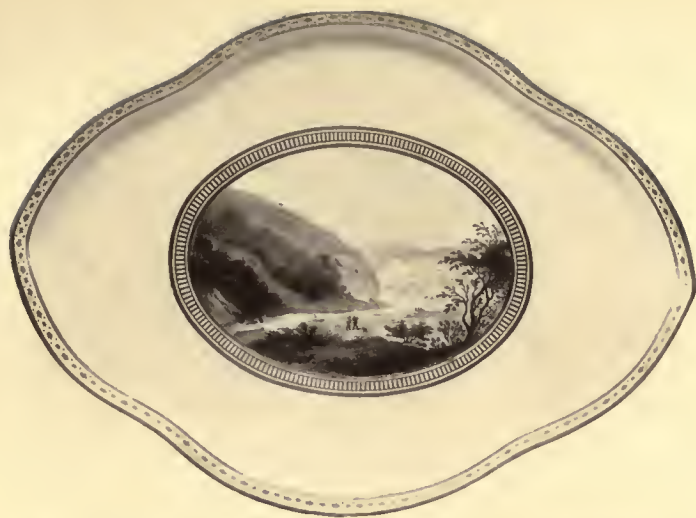
"BARRY BARRY"

DESSERT SERVICE.

A Border of Roses on a Dark Ground,
enclosing a Blue Ground with
Gold Rings and Stars.

The centre of plate a Wreath of Acorns
and Oak Leaves on White Ground,
enclosing the Barry Arms.

Marked in Gold.



of the said William Duesbury in Derby aforesaid for the Term of three years. It is therefore covenanted and agreed upon as follows

First the said Zachariah Boreman for the considerations hereinafter mentioned Doth hereby for himself covenant promise and agree to and with the said William Duesbury his Executors Administrators and Assigns in manner following (that is to say) That he the said Zachariah Boreman shall and will for and during the Term of Three years to commence from and immediately after he the said Zachariah Boreman shall begin to work at the said Manufactory at Derby aforesaid and that within One month from the date hereof serve abide and continue with the said William Duesbury his Executors Administrators or Assigns as his or their Covenant Servant and duly diligently and faithfully according to the best and utmost of his skill and knowledge exercise and employ himself in the art of painting china or porcelain ware to and for the most profit and advantage of the said William Duesbury his Executors Administrators or Assigns And also shall and will keep the secrets of the said William Duesbury his Executors Administrators and Assigns in all matters and things and no ways wrongfully detain imbezzle or purloin any monies goods or wares belonging to the said William Duesbury his Executors Administrators or Assigns And further that he the said Zachariah Boreman shall and will find and provide for himself Meat Drink Washing Lodging and all other necessary's during the said Term In consideration of the premises and of the several matters and things by the said Zachariah Boreman to be done and performed he the said William Duesbury for himself his Executors and Administrators Doth hereby Covenant promise and agree to and with the said Zachariah Boreman that he the said William Duesbury his Executors Administrators or Assigns shall and will well and truly pay or cause to be paid unto the said Zachariah Boreman weekly and every week during the said Term of Three Years (commencing as aforesaid) for every whole week thereof which he the said Zachariah Boreman shall work according to the usual hours of painting at the said Manufactory the sum of Two pounds two shillings of good and lawfull money of Great Britain But if the said Zachariah Boreman shall at any time or times during the said Term wilfully neglect or by sickness or other inevitable accident be rendered unable to paint china or porcelain ware for the said William Duesbury his Executors Administrators or Assigns according to the true intent and meaning of this Agreement Then and in either of these cases the said William Duesbury his Executors Administrators or Assigns shall not be obliged to pay unto the said Zachariah Boreman more in proportion than after the rate aforesaid for such parts and so much of every week as he the said Zachariah Boreman shall actually paint for the said William Duesbury his Executors Administrators or Assigns as aforesaid And for the true performance of all and every the Articles Covenants and Agreements aforesaid each of the said party's by these presents bindeth himself unto the other in the penal

sum of One hundred pounds In witness whereof the said party's have hereto interchangeably set their Hands and affixed their Seals the day and year first above written.

Scaled and delivered by the said
William Duesbury having been
first duly stamped in the
presence of FFRAN JESSOP
Atty at Law Derby.

WM DUESBURY.



Scaled and delivered by the said
Zachariah Boreman having
been first duly stamped in the
presence of JOSEPH LYGO

ZACH^H BOREMAN.



COSWAY.

The following letter refers to the miniature painter:—

Lygo to Duesbury.

“London Dec 15 1794.

“I yesterday went to Mr Cosway and informed him of the particulars of my business. He said the Prince would call of him sometime in the day, and wished me to call of him this morning again as he thought he would recommend something to the Prince that would be more elegant and done with much less ease. When I called this morning the Prince had not been yesterday as expected therefore he appointed me to call again this evening—What he proposes to offer for the Prince is 3 graces supporting his crest, it is a design that will be done much easier than the cupids and he says more elegant. I will write as soon as I get the Prince's answer.

“JOSEPH LYGO.”

Extracts from documents:—

“1790 & previous—Casks of broken Indian china sent to Derby.”

1791. In London expenses appears the following entry—

“Sundry Xmas boxes.

The Beadle 1/- Dustman 6^d

Watchman 2/- Waits 6

Porters to the Wagⁿ 2/6 Do Coach 6^d

Turncock 6^d Lamplighter 6^d”

“Lygo suggests Mr Williams should take boxes of figures to Holland to sell.”

“Lygo—London, 1790—Mr Beard was here a few days since to purchase some egg cups, and he informed me the Duchess of Devonshire had bought some china in France to give you as patterns, but they have not yet arrived.”

In going over the large amount of agreements, letters, and other documents relating to the workpeople, we become aware that Duesbury experienced much trouble in the management of his undertaking. But a century and a half ago difficulties were limited to the occasional differences which arose between master and man, and not, as at the present time, from the collective exigencies of Trades Unions. The following dispute with E. Withers, in 1795, is an example of it, and it also shows the quaint way in which it was proposed to settle the dispute:—

A Dispute having arisen between Edward Withers & Mr. W : Duesbury respecting the value of painting Roses with their buds & leaves, such as now executing by E. Withers upon Mr. W. Duesbury's China & calld N^o. 269. It is concluded between the said parties that the value shall be settled and absolutely determined by the Time which similar roses, buds, & leaves, shall be found to take in executing on the back of this paper; upon condition that such Roses &c. shall be executed as well as the Roses &c. on the porcelain executed by the said E. Withers & in the same style And in order that E. W. may be satisfied that they actually take the time which it shall be stated they do—Mr E. W shall (when ever he shall be required to do it) note with his own hand on this paper the hour & minute when such design is intended to be began, & shall be informed in a clear

& satisfactory manner of the time when the same is finishd & ready for his inspection, & the determination of the business Agreed between the parties hereto this 28th day of April 1795

Witness

The above was duly tenderd to E: Withers agreeable to his engagement, but rejected by E: W. who was determind he said not to work the remainder of his Term out with Mr Duesbury according to his Engagement unless Mr. D would pay E. W such price as the said E. W thought proper to fix Mr. D. also proposed that E. W should draw up an Engagement to the above effect with his own hands that he might be satisfied of the full import & meaning of it E: W. having express'd a fear of putting his hand to any paper drawn up by any other person. This also was rejected by E. W. E. W. has repeatedly consented to the above mode of determining the fair value of the Roses &c.

Witness. CHARLES KING.

The following curious letter, written by J. Banford in 1795, informs Mr. Duesbury "that people are not Camelions, and that reward sweetens Labour."

"Sir,

"understanding you are going to London I take the liberty of requesting to know if 'tis your will I shall be paid for the 2 days & 3/4th time I work'd, if it is I shall be glad to finish the work in hand, you must know Sir people are not Camelions, and that reward sweetens Labour, and if I Ow'd you any Sum you could not Legally stop my wages without Consent on my part,—I understand from Mr Deakin that you are hurt at my speaking to you that Satturday. I beleive 'tis the first time I ever was accus'd of being sawcy, but according to the Old Adage; tread on

a Worm and he will turn, but however if I did Offend
you am sorry for it

“and remain with the greatest
“respect

“your humble St

“J. BANFORD

“June 12th 1795.”

“Mr Dewesbery

“Sir

“I am requested to Inform you that one of our People
Mr George Lynn Painter which is engaged with Mr Daniel
Boden Proprietor of the China Manf^y Jackfield near Brosley
Shropshire has Absconded the said Manufactory & have
Received Information of his being Employed in your Service
therefore must Request of you not to give the said George
Lynn Any Employ After this publick Notice as the said
Proprietor is Determind to bring the said G Lynn Back
& Should further Request of you to favor Mr Daniel Boden
with a Line respecting the same if he should be heard
of were he may be gone to should esteem it a favor in
Your Answer

“Address a Line Mr Daniel Boden Brosley

“Shropshire

“Y^{rs} Hble Serv^t For Mr Daniel Boden

“GEO^E STEVENS

“Jackfield

“29th March

“1796.”

CHAPTER X.

HOLDSHIP AT DERBY, 1766.

The writer has in his collection a small half-pint beaker,* somewhat of a Worcester character, bell-shaped body, with fluted handle, printed in blue under glaze with Chinese figures, butterfly and landscape; the mark here appended is placed



beneath the handle. The anchor mark adopted at Worcester has been attributed to Richard Holdship. The following copy of an old document goes to prove that Holdship was at Derby in 1766, and had dealings with Duesbury.

“Derby Aug 20th 1766.

“Whereas I have this day received of M^r W^m Duesbury & Co. forty pounds. I do hereby promise and agree to pay him, or order, weekly and every week two pounds two shillings till the said sum of forty pounds be discharged.

“RICH^d HOLDSHIP.

“Witness, JOS. MAYER.”

This mug may have been a trial piece made by Holdship at Derby for Duesbury, hence the word Derby under the anchor. The Chinese figure carrying a sunshade and having a child by her side is very like a well-known engraved Worcester subject.

* Was purchased at Heage, Derbyshire, by the late Mr. J. B. Robinson.

INTERESTING CORRESPONDENCE.

The following amusing letter shows Chas. Sheen "thought verry od" that Duesbury should require "a careckter of soberiety" before engaging him to work at Derby:—

"Nov 3th (1790)

"Mr Taylor—I recived your letter that you sent to me you thought I was att Worcester but I received itt in Stafordshire, and you mention of Mr Dusbery wanting on that can throw and press which I Do Nothing Else I was fetched soon after you left Worcester and I can have plenty of places in Stafordshire. I should a wished for to worked for Mr Dusbery but he Desired a careckter of soberiety which I thought verry od. Butt if he thinks proper for to give me the samè wages I have where I am and over worke I will be consider of itt as my wife is with me and settled. Itt will be expencive moving and if he thinks proper to bear the expences and artictile with me for 3 or 5 years I will agree with him my wages is one guinea per week. So no more from your well wishing friend

"CHAS SHEEN

"Please direct for me att the China Manufactory New Hall Staffordshire

"Please to send by return of post as hiring time is att martlemas."

The following agreement will illustrate the method used a century ago in exciting the fears and working upon the religious feelings of those who were required to keep a trade secret:—

"I John Musgrove Labourer & Kiln man, of the Parish of St Alkmunds of Derby, now in the Service of Messrs Duesbury & Kean at the Porcelain Manufactory in Derby aforesaid do engage this 2nd Day of January 1796 not to disclose, directly—or indirectly—at this or any other time

whatever, *whether in the service of the said Gentⁿ my present employers or not* the Secret communicated to me this day respecting the Tryals of the biscuit kiln (as described on the back of this obligation) or anything relating thereto—and more especially I engage in like manner not to disclose that I have *any way* of getting out my tryals successfully *besides extreme care & the personal assistance of either Mr Duesbury or Mr Kean* under the penalty of one hundred pounds, & I do engage to execute a regular obligation conformable hereto so soon as the same can conveniently be prepared or I am required to do so on stamped paper according to Law. As witness my mark this said 2nd day of January in the year 1796—

“Witness JOHN MUSGROVE.”

“I John Musgrove standing with one of my Masters (Mr Duesbury) in the presence of Almighty God—the Creator and Governor of the Universe, and all that therein is, & before whom the secrets of all hearts lay eternally open and *exposed*, do solemnly & seriously engage not to disclose *anything* relating to the above obligation, which in my conscience I believe to be wrong and contrary to the true intent & meaning of my present masters Messrs Duesbury and Kean as I shall answer at the dreadful day of Judgment.

“Witness W. D.”

“J. M.”

On the back:—

“The secret alluded to on the back of this paper is—The use of a pair of Spectacles (or other matter or thing) with smoaked (or otherwise prepared) glass to enable the person who draws the Tryals to distinguish them in the midst of the heat (*be it ever so intense*) & for the want of which before this thought occurred to Mr Duesbury the kiln men were always obliged to let the air rush in & cool the tryals before they could draw them out—to the very great danger of having the Tryals less burned than the ware in the kiln & by that means the ware be in danger of either being melted, or not fired enough.”

“J. M.”

Lygo to Duesbury.

"Feb 12 1791.

"I know Lord Rawdon very well, he has been a customer here, and he is an acquaintance of Capt. Manderputs, perhaps his Lordship would be your friend in getting the Duke of Clarence's warrant as being appointed manufacturer to His Highness. He is the only prince that pays the tradespeople."

"London Feby 7th (about 1791).

"Sir,

"Accidents prevented before I left Donington my acknowledging your polite present, and I have since my arrival here further delayed writing until I should have fulfilled a purpose which incidentally suggested itself to me respecting the Vases. I could not have allowed myself to accept a present of that value but with the object of rendering those specimens serviceable to your Manufactory. In pursuance of that wish I have begged the Duke of Clarence to accept them, hoping that the delicacy of the workmanship may attract to you His Royal Highness' protection. At the same time I remain as much obliged as had I retained the Vases for myself.

"I am, Sir,

"Your most obedient Servant,

"Mr. Duesbury."

"RAWDON.

"My Lord,

"The perusal of your letter of the 7th renders me incapable of expressing sufficiently my sense of the additional obligation your Lordship's unprecedented attention to the interests of my Manufactory has laid me under in the placing the little specimens in the hands of His Royal Highness the Duke of Clarence, which were merely intended as a small acknowledgment of my obligations to your Lordship. It is far the most liberal attention I ever experienced in the course of my life, and I shall ever remember it with the most respectful gratitude.

I have been absent from Derby since Tuesday, or should have written by the returning post.

“ I remain your Lordship's most obliged
Humble Servant,
“ W. DUESBURY.”

The letter acknowledging Lord Rawdon's of the 7th February was most probably substituted for the following letter, of which a rough draft exists. On the back is written, “ I think this was never sent.” It illustrates the business rivalry which then existed between the Worcester and Derby manufacturers to obtain the patronage of Royalty.

“ Derby 24th Feby 1791.

“ To Lord Rawdon

“ My Lord

“ For your generous attention to my small present I cannot sufficiently express my gratitude and thanks—the uncommon interest you pleased to take in the process of my manufactory induces me to take the liberty of troubling you with a few lines on the subject for I shall esteem myself particularly fortunate should it produce the good effect your Lordship has in view. I believe it may be about thirty years since my Father was appointed ‘ China Manufacturer to the King ’ paying the customary fees, after his death I succeeded him, paying the fees again, and we have neither of us been supplanted in his service (tho of late years very little encouraged) till the King's journey thro Worcester at which time his Majesty left liberal commissions which was no more than encouraging one Manufactory without doing it at the expence of another, but they also directed the Worcester Manufactory to use their Arms, and they call themselves ‘ Worcester China Manufacturer to the King.’ Since that time we have not received the least mark of attention from their Majesties but on the contrary they have now making at Worcester as a present to the Duke of Clarence a very extensive service to the amt of between six and eight hundred pounds. This Commission has made

THE "HUTCHINSON"
VASE.

THE DERBY
"RODNEY" JUG.

IN THE AUTHOR'S COLLECTION.

THE "HUTCHINSON"
VASE.
(Reverse.)





a great noise in the country & we have heard of it from numbers of persons who have called to see the works at Derby from whom I have discovered the unmerited injury my manufactory must suffer—several of these persons—those who had not seen the Worcester China, and judged no doubt by the King's decided preference it was easy to discover were prejudiced with the idea that the Worcester Manufactory had of late surpass'd the Derby—one gentleman in particular whom Mr. Stubbs attended lamented very much that the blue of the Derby China could not equal the Worcester and tho the reverse is exactly the fact, Mr. Stubbs could not induce him to believe it. It is but justice to myself (at such a time as this) to remark that the Worcester Manufactory are behind us not only in some, but in every part as far as I have seen of their manufacture, as they are not at the expense to employ the best artists, or choose to take the means of improving their own, as I have had recent proof, by a deal of pains having been taken to entice from me one of my workmen in a clandestine manner. Before I heard of this extensive service making at Worcester, I had encouraged the hope of getting appointed China Manufacturer to the Duke of Clarence, which would have given me an opportunity of doing myself justice with the publick, as the China of each would have been seen together.

"I returned home only yesterday after an absence of a fortnight from the Manufactory & I take this the earliest opportunity to assure your Lordship I remain with the greatest respect, yr obliged & humble servant

"W. D."

CURIOUS CUSTOM AT DERBY—SALE OF CHINA.

"Sir Seymour Haden informs us that he recollects that, on a certain day in the year, straw was spread upon the market place at Derby, and the China Works people used to lay out their goods for view and sale, and that it was customary on

that day for the ladies' housekeepers who had special charge of the china closets to come into Derby Market to replenish their stock of china. This would be about 1823."

THE "RODNEY JUG."

"Another noteworthy example is the celebrated Rodney jug, which deserves particular mention because it is a dated specimen, and it illustrates a portion of the history of Derby. Our loyal town generally broke out into fits of intensely demonstrative enthusiasm about the victories achieved by the British land and sea forces during the French war at the close of the last century, and few occasions of any note passed without a celebration. The exploits of Admiral Rodney aroused this feeling to a high degree, and when he achieved his famous victory over the French fleet, under Count la Grasse, on the 12th April, 1782, great was the rejoicing. A club of loyal china-painters and other artists, which held its sitting at a now defunct public-house called the 'Admiral Rodney' (it was situated upon premises now held by Messrs. Cox, Clarke & Co., wine merchants, the road to whose warehouse is still called the 'Rodney Yard'), caused this jug to be made and dated in remembrance of the victory—a purpose which it serves admirably well—in the year 1870, an interval of eighty-eight years. This historical piece of china has the spout characteristically and conveniently formed of the admiral's face, surmounted by a cocked hat. The floral decorations are palpably the work of Edward Withers. We shall see later how a similar compliment was paid to a noted general (Sir Hely Hutchinson) by attaching his name to the fictile gems of Derby."*

We give a collotype plate of this interesting "Rodney" jug, which is ten inches high; on both sides are a profusion of

* "Pottery and Porcelain of Derbyshire."

flowers, painted by E. Withers, the spout being formed by the admiral's head surmounted by a cocked hat. Two specimens of this jug are known, one being in the fine collection of ceramics of Mr. E. M. Kidd, of Nottingham, and the other in the writer's collection.

Keys, in his account of the Derby Works, says:—"Very soon after Mr. Duesbury's death (1786) flower-painting was at a very low ebb. Withers was then looked upon as the best flower-



A ROSE, PAINTED BY E. WITHERS.

painter on china in England." To enable the ceramic student to recognise Withers' work, we produce a fac-simile of a drawing of a rose in our "Collection of Original Drawings by Derby China Painters." On the back of the drawing is written:—"Painted by Edward Withers about eighty years since—1850. He was reckoned the best flower-painter in the trade about 1784."

THE "HUTCHINSON VASE."

"In the year 1802, the brilliant career of Sir John Hely Hutchinson, who succeeded the lamented General Abercromby as commander-in-chief of the army in Egypt, was recognised at Derby by the presentation to him of the honorary freedom of the Borough. His autograph letter in reply to the notification of the town clerk lies before us. It is dated:—

'Knocklofty, August the 21st, 1802.

'Sir,

'Your letter of the 30th July did not, by some accident, reach me till within these few days. I am extremely indebted to the gentlemen of the Corporation for the high honour they have done me, and I accept with much gratitude the freedom of the Borough of Derby. I hope in the course of a few weeks to have the honour of waiting upon them in person, to return my best thanks for the obligation which they have had the kindness to confer upon me.

'I have the honour to be, Sir,

'Your most obedient humble servant, -

'HUTCHINSON.'

"This letter is addressed to E. Ward, Esq., Town Clerk, Derby, and bears the postmark of Clonmel. In the latter end of the year Colonel Hutchinson paid his promised visit to the town, and was, of course, taken to the China Factory as the chief 'lion' of the town."*

As there are no official records that the Corporation presented this vase to Sir J. H. Hutchinson, we can only conclude that the public spirit of the proprietors of the factory impelled them to do so, to commemorate the visit of the General to the factory. This shape of vase was afterwards known as the "Hutchinson Vase." The height of the vase is twelve inches, and the form is of good design.

* "Pottery and Porcelain of Derbyshire."

On one side are introduced in an oval, the arms of the Borough of Derby—a buck in a park, very carefully painted; on the reverse are the Hutchinson arms, richly emblazoned. The handles, very appropriately, are rams' heads, bronzed (who has not heard of the "Derby Ram?"). The body and base of the vase are decorated with Egyptian hieroglyphics, in gold, on a black ground. The mark is in red.

* * * * *

Our task is done. We have endeavoured by means of the old documents to throw additional light upon some obscure points in the history of Bow, Chelsea, and Derby porcelain, and give some information respecting those enterprising men who were the pioneers in the world of Ceramics during the eighteenth century. Amongst these men William Duesbury was pre-eminent, and he is well worthy of mention amongst "men who have risen."



SEASCAPE, BY G. LUCAS.
FROM MR. E. M. KIDD'S COLLECTION.



DERBY BISQUE.

THREE VIRGINS DISTRESSING CUPID—ONE IN THE ACT OF BREAKING HIS BOW,
ANOTHER IS PELTING HIM WITH FLOWERS, WHILST THE THIRD VIRGIN
IS PLUCKING FEATHERS FROM HIS WING.

AFTER ANGELICA KAUFFMAN.

MODELLED BY J. J. SPENGLER. H. 9½ IN.

FROM THE FELIX JOSEPH COLLECTION IN THE DERBY ART GALLERY.

APPENDIX.

LONGTON HALL
PORCELAIN.



LONGTON HALL STATUETTE OF "WINTER."



LONGTON HALL VASE.

APPENDIX.

LONGTON HALL PORCELAIN.

TO Mr. Nightingale belongs the credit of bringing to the notice of collectors the Longton Hall fabric, which was one of the early English Porcelains. Having alluded in the preceding pages to this factory, which appears to be so closely connected with Duesbury's career, we do not hesitate to transcribe what Mr. Nightingale has so ably written, especially as the "Contributions towards the History of Early English Porcelain" is so scarce a volume.

"Some advertisements in the Newspapers of 1757 have given the clue to a manufactory of English Porcelain of some importance which lasted only a short time, and of which all traces seem to have been lost. Of the past existence of the manufactory, however, there can be no doubt at all, and of the present existence of several fine examples I think there can be very little."

"Longton Hall is situated in the Staffordshire Pottery district, within the limits of the borough of Stoke-upon-Trent, and at no great distance from the Grand Trunk Canal. The place is thus described by the Rev. Stebbing Shaw in his *County History of Staffordshire* [1798, p. 222]. 'Longdon Hall formerly belonged to the Weedons, a family now extinct. It was sold to John Floyer of Longdon, Esq^r., who left it to Mr. John Burnes Floyer, whose son is the present possessor, but the house is now reduced to a common farm-house.'"

"The name of Longton Hall is connected with some of the first attempts at making porcelain by William Littler, at an

early period of the introduction of the art into England. The accounts given by Simcon Shaw, as well as by Ward in his 'History of Stoke-upon-Trent,' of this first essay, are a little confused, especially as to dates; they evidently relate to an early effort at making porcelain by Littler, which failed; but it is not these first experiments that I propose to deal with, although Littler's name appears throughout the Longton Hall venture, but with a later and fully-developed manufactory of English porcelain subsequently carried on there. I will, however, quote what has already been published relating to this early attempt of Littler's, first premising that he must have made some considerable progress in the art, as is evident from the following advertisement, which I find in *Aris's Birmingham Gazette*, on July 27, 1752, and often repeated.

This is to acquaint the Public

*That there is now made by WILLIAM LITTLER and CO.
at Longton-Hall near Newcastle, Staffordshire,*

A Large Quantity, and great Variety, of very good and fine ornamental PORCELAIN or CHINA WARE, in the most fashionable and genteel Taste. Where all Persons may be fitted with the same at reasonable Rates, either Wholesale or Retale.

"How long, or to what extent, this early manufactory of porcelain was carried on does not appear. Littler's partner and relative was Aaron Wedgwood, a cousin of the afterwards celebrated Josiah Wedgwood. The latter began his career at Stoke, where he resided from 1751 to 1759, but we do not find, either at this time or subsequently, any allusion to Littler or his porcelain by Wedgwood. The primitive way in which these early manufactures were carried on can be understood when it is stated that their supplies of coal were brought from pits in the adjacent moorland, on the backs of horses belonging to small farmers, who carried on this laborious traffic when not otherwise employed in their ordinary avocations. The neighbourhood of Longton, as late as the close

LONGTON HALL BOWL AND
COVER

Formed of over-lapping petals, with car-
touches enamelled in white enamel on
blue, alternating with painted flowers.

Mark  Width, 8 in.

FRANKS COLLECTION, B.M.

LONGTON HALL STATUETTE OF
SAMPSON AND THE LION,

On scroll base, painted in red, lilac, green,
and yellow.

H. 6 in.

FRANKS COLLECTION, B.M.



of the last century, consisted of but a few scattered tenements of a very humble description."

"The next allusion to Longton Hall, a few years later, is of a much more definite character. In 1756 there was established there a manufactory of English Porcelain of considerable importance, the products of which were similar to the Chelsea of that period, and of sufficient importance to have a Sale by Auction in London in the following year. The first attempt of Littler, according to the authorities already cited, failed, and he had presumably come to the end of his resources. How far he was connected with the new venture it is not easy to say, but that he was at Longton Hall, and sold porcelain there very soon after that time, will afterwards be seen."

"It is not unlikely, however, that this new effort was made principally by others, probably with, and possibly without, the assistance of Littler. There are several reasons for supposing that William Duesbury began his active career at this time by establishing or renewing the Longton Hall works, in conjunction with others. In September, 1755, he was certainly living at Longton Hall; he had no connection with the Derby fabric till afterwards. In a letter written to the *Derby Chronicle* in 1865, Mr. Frank Jessopp, who, through his mother, was a great-grandson of Duesbury's, in speaking of the Derby manufactory, says: 'Mr. William Duesbury, four generations ago, was the proprietor of China works at Chelsea, Bow, Longton, and Derby.' Mr. Jessopp died a few years after this. It is not known what authority he had for this statement; it must, therefore, be taken for what it is worth."

"In Mr. Jewitt's account of the Derby porcelain manufactory, he quotes the draft of an Agreement dated January 1st, 1756, 'between John Heath, of Derby, gentleman; Andrew Planché, of ye same place, china maker; and William Duesbury, of Longton, in ye county of Stafford, enameller,' by which they became 'co-partners together as well in ye art of making English China as also in buying and selling, &c.' In this

Agreement no place is mentioned where the manufactory was to be carried on. It has naturally been assumed that it applied to Derby, owing to the fact that both Heath and Duesbury were connected with the Derby porcelain works not long after; but it is quite possible that it had reference to the new manufactory of porcelain at that time established at Longton Hall. Next to nothing is really known of the state of the Derby fabric down to this time, Mr. Jewitt states that Duesbury certainly had no connection with it previous to the date of the Agreement. That the Derby factory produced in 1756 works of a much more advanced character than is generally supposed, I hope to shew subsequently, but by whom the manufactory had been previously carried on remains to be discovered."

"Assuming that the Agreement was duly carried out, it is quite probable that the place of manufacture was at Longton Hall, where Duesbury resided. Coal and clay were more abundant in Staffordshire than at Derby. As the Agreement was dated January, 1756, the whole of that year would necessarily be taken up in establishing the fabric and producing their first works. In the spring of the following year they were prepared with their specimens of the new manufacture, and we find advertisements announcing the sale in the *London Public Advertiser* in the spring of 1757."

"At the same time, it must be mentioned, William Littler was again connected with the manufacture of porcelain at Longton Hall. In addition to Littler's advertisement of 1752, I have discovered two others of his in a Birmingham newspaper of a later date, relating to the sale of porcelain at Longton Hall in 1757 and 1758. Whether the Longton Hall products sold in London in April, 1757, were made by Duesbury, Heath, and Planché, or whether they were the production of W. Littler alone, or both combined, it is at present impossible to say."

"The following appears in the *London Public Advertiser* on April 4, 1757, and was continued in this form till April 10.

LONGTON HALL.

“AUTUMN.”

A Woman seated on a Tree Stump,
leaning on left arm.

Basket of Fruit and Grapes.

Blue Dress, White Bodice, trimmed
with Red.

H. 5 in.

LONGTON HALL.

Girl seated, with Basket of Grapes on
knee.

Red Dress, White Apron.

H. 5 in.

LONGTON HALL.

Man seated on a Tree Stump, leaning
to the right on a barrel.

He is about to drink through a quill
inserted in the bung-hole.

Blue Trousers, Red Coat.

H. 5 in.

IN THE AUTHOR'S COLLECTION.



To be Sold by Auction

By MR. FORD,

At his Great Room at the Upper End of St. James' Haymarket, on Tuesday 19th Instant, and the following Days.

A Quantity of new and curious Porcelain or China, both useful and ornamental, of the LONGTON-HALL Manufactory, which has never been exposed to public View. As the Strength and Delicacy of the Composition, the Novelty of the Patterns, and the Beauty of the Execution have had the Approbation of the best Judges who have seen it, and the Proprietors having been at very great Pains and Expence in endeavouring after Perfection in this new Manufacture, they hope it will be thought worthy of Notice, and meet with the Encouragement of the Public, and they promise the Nobility, &c. who have desired to see it make its Appearance in this Manner, that the Whole shall be conducted with that Fairness and Honesty which they hope will merit their future Favours.

The said Porcelain may be viewed on Saturday and Monday the 16th and 18th till the Time of Sale, which will begin each Day exactly at Twelve o'Clock. Catalogues will be ready to deliver at *Mr. Ford's*, on Friday the 15th inst. at 6d. each; the Money to be returned to those that are Purchasers.

"From the 12th April to the conclusion of the Sale on April 25th, the following was the advertisement:—

A New and curious Porcelain or China of the *Longton-Hall* Manufactory, which has had the Approbation of the best Judges, and recommended by several of the Nobility to this public Method of Sale. Consisting of Tureens, Covers and Dishes, large Cups and Covers, Jars and Beakers, with beautiful Sprigs of Flowers, open-work'd Fruit Baskets and Plates, Variety of Services for Deserts, Tea and Coffee Equipages, Sauce Boats, leaf Basons and Plates, Melons, Colliflowers, elegant Epargnes, and other ornamental and useful Porcelain, both white and enamell'd.

"Heath was a man of position in Derby; according to the terms of the Agreement he found £1,000, for which he was to receive one-third of the profits, with power to appoint any other person to act for him."

"It now remains to add what is known of Littler's connection with Longton Hall at this time. The following advertisement appears in *Aris's Birmingham Gazette* on June 20, 1757, and is two or three times repeated.

At the CHINA MANUFACTORY, by WILLIAM LITTLER, at Longton Hall, near Newcastle, Staffordshire.

There is now upon Sale all Sorts of CHINA, both useful and ornamental, as well plain blue and white Tea-China of all Sorts, Coffee-cans, Chocolate Cups and Saucers, Punch-Bowls and Mugs, as finely enamell'd and curiously modell'd Fruit-Dishes, Leaf-Plates, Sauce-Boats, and Variety of curious useful Ornaments for Deserts, with Figures and Flowers of all Sorts, made exactly to Nature, allow'd by the best Judges to be the finest in England, where all Gentlemen and Ladies who please to honour him with their Commands, may depend upon having the Favour greatly acknowledg'd and all Tradesmen who favour him with Orders, may depend upon having them faithfully executed by their most obedient humble Servant

WILLIAM LITTLER.

"This advertisement, it will be observed, was issued about two months after the Sale was held in London, and comes from William Littler alone. In the following year another, apparently the last, occurs, when he seems to have been in partnership with others. This announcement appears once in *Aris's Birmingham Gazette* of June 12th, 1758.

This is to acquaint the Public

That there is now to be Sold by WILLIAM LITTLER and Co., at Longton Hall, near Newcastle in Staffordshire

Great Variety of all Sorts of *Useful* and Ornamental PORCELAIN or CHINA WARE both Blue and White, and also Enamelled in the best and most lively colours; to wit, Services of Dishes and Plates, Tea and Coffee Equipages, and great Variety of Services for Deserts, Beautiful Essence Pots, Images, Flowers, Vases, &c. with fine Blue and White Ribb'd, Fluted, and Octagon Chocolate Cups and Saucers, Tea Sets, &c.

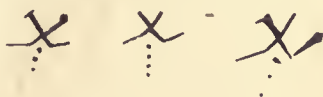
N.B.—The LONGTON Porcelain is vastly improved, and is now allow'd by all Judges, to be the best made in England; the Prices are lowered, and are now very reasonable.

"Several good specimens of what I believe to be the products of the Longton Hall manufactory are in Mr. Franks' collection. As long ago as 1862 some of these were exhibited by Mr. Franks in the temporary museum formed at Worcester during the meeting of the Archæological Institute there. The description given in the Catalogue at that time is as follows:—

"Three specimens of a rare English manufacture of porcelain, locality not ascertained; the mark is formed, apparently,

of two letters L, one inverted, the upstroke crossed, underneath are three dots in a vertical row. The prevalent color is a brilliant blue; one of the examples exhibited was a leaf-shaped dish, in form similar to those frequently made at Chelsea; also a large plate, and a bowl and cover formed of overlapping leaves, some of them of the peculiar brilliant blue already noticed decorated with white enamel; the others white and painted with flowers enclosed within floral wreaths."

"It will be noticed that the '*leaf-shaped dish*,' and '*bowl and cover formed of overlapping leaves*,' of the Catalogue of 1862, correspond pretty exactly with the '*leaf Basons and Plates*' of the London advertisements of 1757. The locality would suggest the letter L as the mark, and the Vincennes or Sèvres form of it would be familiar at that time; this was ingeniously varied by inverting one of the letters. The dots, too, are found in the Vincennes mark; in the Longton Hall examples the three dots, if they mean anything—and from their being placed vertically, probably do—may indicate the three proprietors of the new venture. The two L's would, of course, be equally appropriate for Littler, of Longton. The mark, however, is not very distinct; probably the finer specimens only were marked, the remainder have most likely been since classed as 'uncertain Chelsea.'* The annexed woodcuts represent the marks as found on some of Mr. Franks' pieces."



"One peculiarity in Mr. Franks' specimens is that they are badly and clumsily potted, indeed just what one would expect

* "Mr. Chaffers has engraved a mark amongst his Bow examples which probably belongs to Longton Hall. The upper part of the design above the three dots is not quite the same, but this is perhaps owing to the running of the colour after the glaze was put on, as is found on several other pieces of Longton Hall. The explanation given by Mr. Chaffers is: 'This mark in blue under the glaze is found underneath a white china teapot with dark blue border, in the Countess of Hopetoun's possession.'"

NOTE.—Sometimes only one of the above marks was used.

from a new factory. With this exception, and a peculiar streakiness in the blue colour, there is nothing tentative in these pieces—no appearance of anything like a first attempt. The writer once had a piece of it in the form of a Beaker, similar in colour and decoration to Mr. Franks' examples; it was ornamented with sprigs of well-painted flowers, as described in the *Public Advertiser*. The medallions were edged with a rococo pattern in white enamel, instead of gold; the effect was novel and not bad, but somewhat cold. This piece had no mark, and was destroyed, with many other fine things, in the fire at the Alexandra Palace in 1873. Other examples of the Longton Hall fabric are in possession of the Duchess Dowager of Athole and Mr. Octavius Morgan."

"The fine streaky blue which is characteristic of this porcelain might have been due to Littler. Shaw says that Littler introduced great improvements into the glaze, also that 'Some excellent specimens [of pottery] are ornamented by enamelling and gilding; and others, having had a little manganese applied, resemble the finest lapis-lazuli.' On the other hand, the presence of 'calcined bone earth,' the discovery of which Littler is credited with in Shaw's list of newly-introduced Staffordshire materials, is not found in the Longton Hall porcelain. Professor Church has been good enough to test a small portion. He says: 'I obtained a negative result—no bone earth—from my testing of the powder from your specimen of Longton Hall porcelain. This involved further testings to see that a similarly small quantity of Bow or later Chelsea would give positive results—which they did.'"

"It appears that the paste of the Longton Hall porcelain has some affinity with the frit body of the early Worcester, as well as that of the Chelsea before about 1759, from which date, Professor Church remarks, 'all the Chelsea ware was phosphatic—that is, it contained much bone-ash in the body.' From its commencement, 'the characteristic ingredients of Bow porcelain were bone-ash or phosphate of lime, which subsequently came into general use throughout the country.'"

"There are certain vases of early English make, well known amongst collectors, having a similar rich blue ground, which have never been identified as to their parentage, and which might possibly prove to be Longton Hall. They are about eight and a half inches in height, nearly cylindrical in form, with a wide trumpet-shaped lip, heavy handles, and a generally high-shouldered appearance. When found in sets of three, the centre vase is taller and of more ordinary shape, the covers ornamented with bold leafage. The decoration invariably consists of either figure subjects or a landscape on one side, and a group of birds on the other; they are never marked, and shew at the bottom three round spots, caused by the balls of clay on which they are fired. They are not recognised as Worcester; the paste has been tested and found to contain no phosphate or bone, so that they are not likely to be Bow, and they certainly bear no resemblance to anything similar known to have been made at Chelsea."

"The only other direct allusion by name to the Longton Hall porcelain I have been able to find is contained in an advertisement of May, 1757, in the *Public Advertiser*. At a sale announced by MR. BELLAMY of the property of Thomas Williams, who was a large dealer in china and other Oriental curiosities in 'Marybone' Street, Golden Square, mention is made of 'upwards of a hundred thousand pieces of foreign China Ware, besides an Assortment of all the Porcelain Manufactories in England, of any Account, the largest Variety of the Derby or Second Dresden, with Chelsea, Worcester, Bow, Langton Hall, Birmingham, &c. Removed for convenience of Sale to a large commodious House near the Admiralty, Whitehall, formerly known by the name of Oliver Cromwell's Palace.' About the same time, Hughes, the dealer in Pall Mall, advertises 'A great variety of Chelsea, Bow, Staffordshire, and Derbyshire Porcelain.' The Longton Hall fabric was, no doubt, included in the Staffordshire."

"After this, nothing more is heard of the Longton Hall Porcelain Works beyond the single advertisement of Littler's,

in June, 1758. They perhaps shared the fate of other early attempts, and were found not to pay. The rise and fall of the Longton Hall fabric, as far as we know, were included in little more than two years. Soon after it had probably been removed or merged into the Derby, at least certain passages in the Derby advertisements seem to warrant that conclusion."

The existence of the Longton Hall factory was a short one, and the examples which have hitherto been recognised have a character of their own. We are enabled, through the courtesy of Mr. C. H. Read, to give an illustration of specimens from the "Franks Collection" in the British Museum, namely: a bowl and cover, and a statuette of "Sampson and the Lion." We also give reproductions of three figures from our own collection.

We have not yet met with a marked figure, but we are informed, on reliable authority, that some of them are in existence; and in the 1757 advertisement in *Aris's Birmingham Gazette*, amongst the enumerated articles, "images" are mentioned. The colouring of these figures is uncommon—besides the streaky brilliant blue peculiar to Longton Hall, pinky reds, unlike those seen on Bow or Chelsea, are often introduced; gold is sparingly used and does not appear to have been fired. The figures generally stand upon scroll bases, and those we have examined bear evidence that they are the productions of a factory still on its experimental stage. Two figures in our collection have pieces of china clay roughly pressed in the inside to strengthen the scroll base where this had been run too thin when being cast. Flowers in relief, tipped with red, similar to early Chelsea, are sparingly applied as an additional means of decoration.

"Professor Church says: 'Littler appears to have been engaged in the manufacture of porcelain at Longton Hall in 1752, and, after some interruption, in 1756-1759. The marked specimens probably all belong to the second period of manufacture.'"

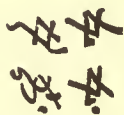
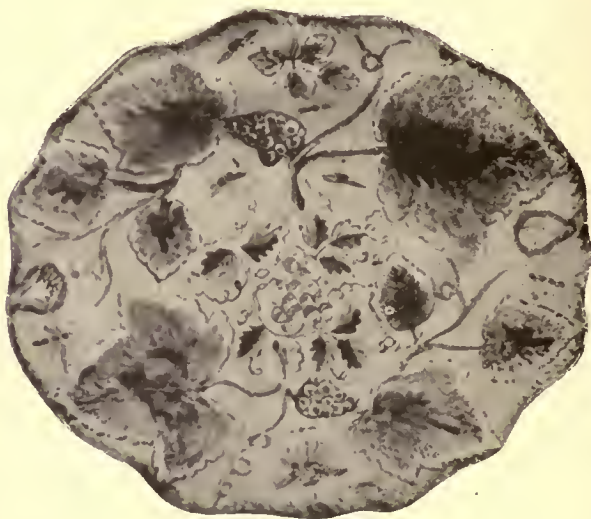


LONGTON HALL CANDLESTICK.

I am enabled, through the courtesy of Mr. T. Boynton, F.S.A., to give an illustration of a Longton Hall candlestick in his collection. It has a four-footed scroll base, in the rich Longton blue. On this is seated a female, with a large comb in her hair (in Chelsea style), with sprigs of flowers on the robe that rests on her left shoulder. Standing on her knees, and clasped by her arms, is a boy, who holds a cornucopia-shaped support, in which is fitted the nozzle. The cornucopia is painted blue, and the nozzle is white, decorated with blue and gold. The body is very opaque, and possesses the

blue tinge peculiar to the Longton Hall fabric. This candlestick, which is twelve inches high, is a really elegant object, and reflects great credit upon the Longton factory. This specimen is not marked, but has every characteristic of the marked specimens.

Mr. Boynton also lends for illustration a dish, painted in "Longton blue," the design consisting of vine leaves, grapes, and insects, etc. The larger vine leaves are in low relief, the blue painted leaf extending to within about one-eighth of an inch of the raised edge, which is left white, with an outline of blue running round it. This example has four marks in blue, as under:—

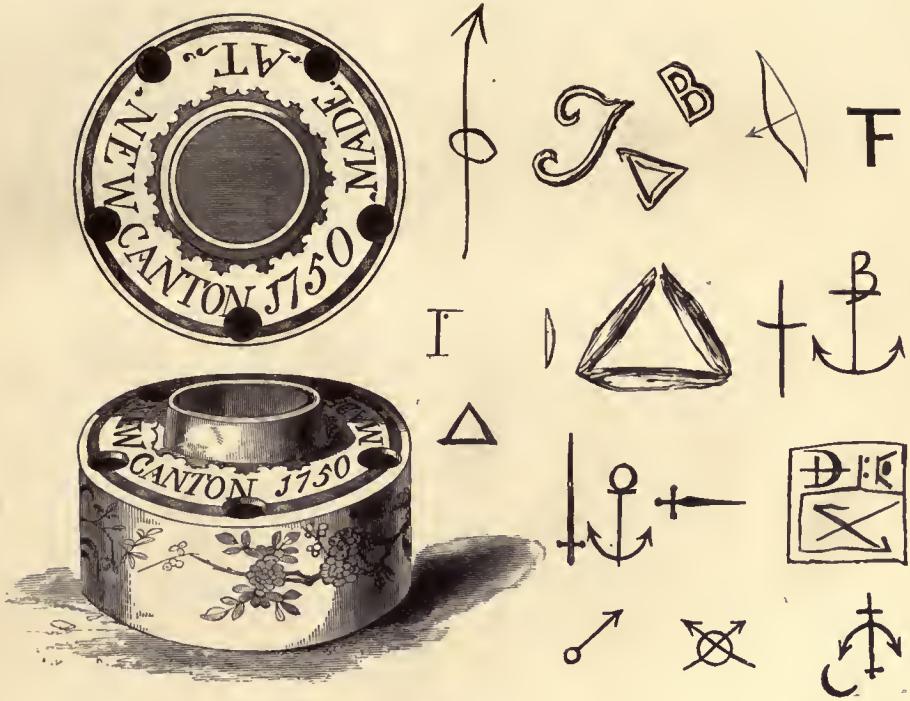


LONGTON HALL DISH AND MARK.

*Mr. Church says this dish is painted in Longton
English Porcelain 1811*

BOW MARKS.

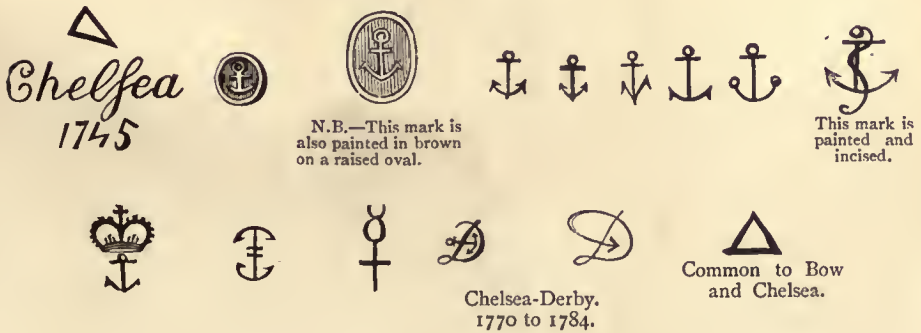
Selected from the best Authorities.



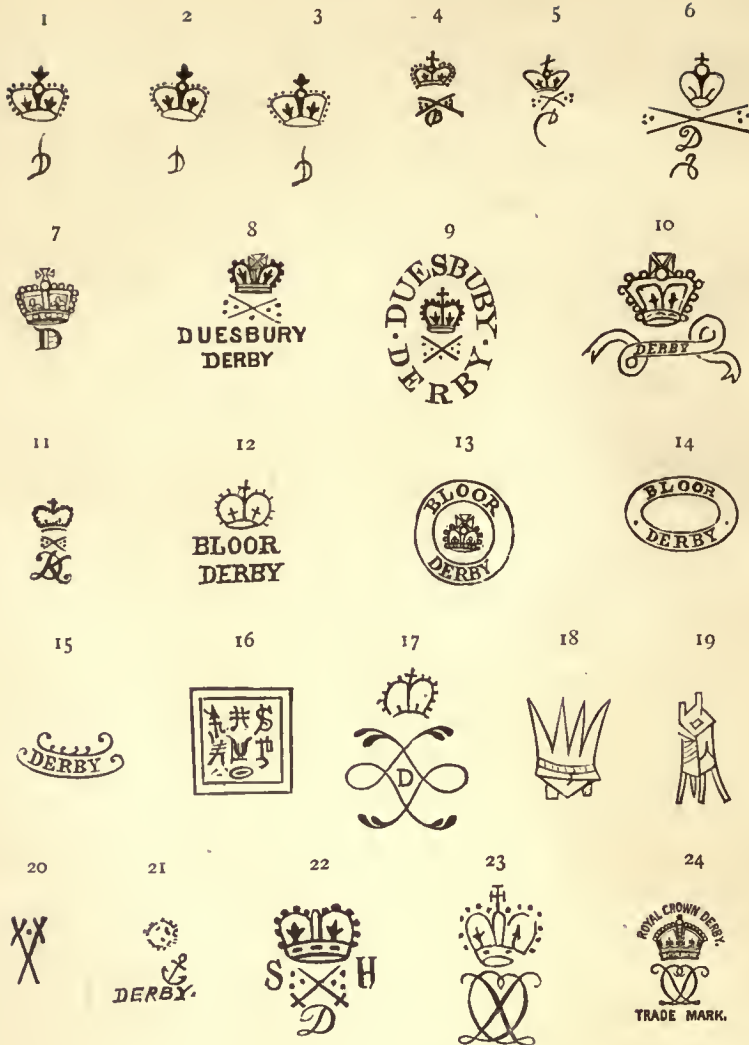
Inkstand, in possession of Mr. R. W. Binns.



CHELSEA MARKS.



DERBY MARKS.



- 1, 2, 3—Earliest Derby Marks, generally in blue (some examples are known where the Crown and D are used separately, probably an oversight by the workmen).
- 4—Crossed swords, crown, and D, and 6 dots, carefully painted in blue, later in puce, used from about 1782.
- 5, 6—Ditto, less carefully painted in red.
- 7, 8, 9, 10—Later Duesbury Marks, generally in red.
- 11—Duesbury & Kean, seldom used, *circa* 1795 to 1809.
- 12, 13, 14, 15—Bloor Marks, commence 1811 to 1849.
- 16, 17, 18, 19—*Quasi* Oriental Marks—used on several occasions in matching, and to use up seconds stock by Bloor. No. 17 is an imitation of the Sèvres mark.
- 20—Dresden Mark, often used on figures.
- 21—Derby Mark, supposed to have been used by Holdship when at Derby, about 1766. Rare.
- 22—Stephenson & Hancock, King Street Factory, 1862, same mark used afterwards by Sampson Hancock, and now in use, 1897.
- 23—Mark used by the Derby Crown Porcelain Co., Osmaston Road, from its establishment in 1877 to Dec., 1889.
- 24—This Mark adopted by the above Co. when Her Majesty granted the use of the prefix "Royal" on Jan. 3, 1890.

N.B.—Marks Nos. 5 and 6 were often scratched in the clay on Derby *biscuit* figures, in addition to a *scratched* number, by which the figure was known by the Trade and Factory.

Chronology of the Chelsea, Bow, Derby Pot Works, and Duesbury's Derby Porcelain Works, etc.

| | | |
|-------------------------------|------|--|
| CHELSEA - - - - - | 1730 | Works supposed to have been established about this date. Carried on by Gouyn; then by N. Sprimont. |
| | 1745 | Earliest dated specimen known. |
| | 1756 | Works partially or altogether closed until 1758. |
| | 1758 | Sir E. Fawkener (Sprimont's partner) dies. |
| | 1759 | Sprimont leases Lawrence Street site, Chelsea, for fourteen years, but he had been making Porcelain there previously. |
| | 1769 | Sept. 29, Sprimont sells the lease and works to James Cox. |
| | 1770 | Feb. 5, Cox sells the lease and works to William Duesbury and John Heath. |
| | 1784 | Duesbury closes the works, and removes models, moulds, and some of the workmen to Derby. |
| | 1771 | N. Sprimont dies. |
| | 1744 | Works probably originated from Heylyn and Frye's patent, dated Dec. 6, for making porcelain. Frye was manager of the works until 1759. |
| | 1749 | Frye's second patent. |
| Bow - - - - - "New Canton" | 1750 | Date of Partnership between Crowther and Weatherby. (Earliest dated pieces bear this date.) |
| | 1776 | Works bought by Duesbury; moulds, etc., removed to Derby. |
| | | |

CHRONOLOGY—CONTINUED.

| | | |
|-------------------------------------|------------|---|
| DERBY POT WORKS - "Cockpit Hill" | 1700 | Works supposed to have been established prior to this date. |
| | 1708 | Works were being carried on by J. Mier. (Dated examples exist.) |
| | 1758 | Works were being carried on by Messrs. Butts, Rivett, and John Heath; afterwards by John and Christopher Heath. |
| DERBY POT WORKS - | 1785 | Works were closed. (Heath's bankruptcy.) N.B.—Porcelain was made at an early date at these works. |
| PLANCHE - - - - (at Derby) | 1745 | Planché was making figures at Derby about this date. |
| | 1756 | "Second Dresden" Derby figures were being made in 1750 and prior to this date; who by, not yet ascertained. |
| DUESBURY'S DERBY WORKS - - - - | 1725 | William Duesbury born. |
| | 1751 to | } Do. an enameller in London, working for the Trade. |
| | 1753 | |
| | 1754-5 | Do. at Longton Hall. |
| | 1756 | Do. starting the Derby works. |
| | 1770 | Do. purchases the Chelsea works. |
| | 1776 | Do. purchases the Bow works. |
| | 1784 | Do. closes the Chelsea works. |
| | 1786 | Do. dies (November), (succeeded by William Duesbury II.). |
| | 1795 | William Duesbury the second, enters into partnership with Michael Kean. |
| | 1796 | Do. dies (succeeded by William Duesbury III.). |
| | 1811 | Partnership dissolved between Duesbury and Kean. |
| | 1811 | Robert Bloor purchases the Derby works (not 1815 as stated by Jewitt). |
| | 1846 | Do. dies. |
| | 1846 | Thomas Clarke carries on the works. |
| | 1849 | Boyle buys moulds, models, etc. Derby factory closed. |

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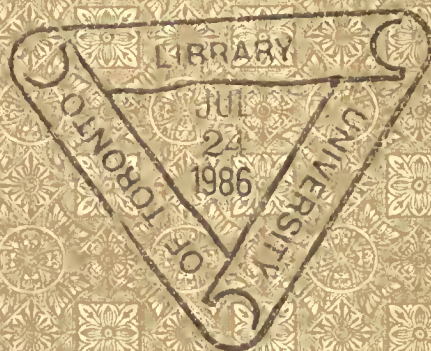
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